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ABSTRACT

This syllabus was designed to serve as the instructor's manual for courses in applied French linguistics offered to elementary and secondary teachers in Texas. The material presented is divided into six parts: (1) phonetics and the teaching of pronunciation, (2) phonemics and orthography, (3) versification and morphology, (4) verbs, (5) tagmemics and generative transformational grammar, and (6) syntax, the lexicon, and a general review. A workbook of pronunciation drills, with detailed explanations of the French sound system, accompanies the syllabus. (PMP)

ED100184

A SYLLABUS FOR AN INSERVICE COURSE IN APPLIED LINGUISTICS IN FRENCH

Ernest F. Haden, Ph. D.

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Texas Education Agency
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PREFACE

During the past decade foreign language instruction has seen a shift of emphasis from a reading-literature approach to that of development of proficiency in the four language skills: listening, speaking, reading and writing.

Although there are teachers who have studied linguistics, either in summer institutes or in regular college courses, there are still many who feel the need of a practical course in applied linguistics. It is for these teachers that the Foreign Language Section of the Texas Education Agency has contracted the services of outstanding linguists in French, German, Latin and Spanish to develop the syllabi in each of the languages. This syllabus will serve as the instructor's manual for each of the courses to be offered to elementary and secondary teachers throughout the State.

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SESSION I

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Notes to Instructor:

- Participants should read and familiarize themselves with the introductory material in:

  Bolinger, Aspects of Language, pp. 1-82

  Hughes, Linguistics and Language Teaching, pp. 1-64

- Additional material on phonetics and the teaching of pronunciation is found in Hughes, pp. 78-82.

- Hand-out Haden, French Workbook.

INTRODUCTION

Linguistics is the scientific study of Language. Language is social behavior. It is that peculiarly human achievement which constitutes the bond between man and man in society.

As a science, linguistics is concerned with the accurate observation of the phenomena of language. The observations must be recorded in descriptive statements such that generalizations, predictions are possible in terms like the following: "under such and such conditions, the observable behavior will be so and so." Predictions, in this sense, are given as rules. These structural rules are then primarily for the purpose of summarizing the observed facts of the language structure, but are of course adapted to instructional purposes.

The linguist holds certain peculiar points of view, makes certain basic assumptions and proceeds in typical ways to deal with his materials. He considers that language is fundamentally spoken, and that the elements of communication are first and foremost audible. In order for the audible signals to communicate, they must function in some regular, i.e. structured fashion. This requires two factors: the hearer must recognize each signal as having the same significance (i.e. function value) as that which the speaker assigns to it. This means that each audible signal is conventional, in that speaker and hearer agree as to its significance. The second factor is the factor of discreteness: two or more signals uttered as having different functional values are perceived as having such different values. The signals themselves are then necessarily discrete. Such a difference of signalling value is called contrast. It follows then that no such significantly distinct unit is substitutable for any other without involving a change in the message conveyed.

The linguist, as a scientist, refrains from making judgments about the facts he observes. The language he is investigating is neither better nor worse than any other. It may be more interesting to him than any other language. But this is a bit of information about the linguist as a sentient creature, rather than about the particular language. In this way, one language is not more beautiful, more effective, or more appropriate than any other language. The linguist holds to the conviction that any language is sufficient and adequate to the needs of the community that uses it.

He recognizes also that a language is a partial expression of the culture of the community. As cultural changes occur, the language undergoes modification. Conversely the language may be modified by external

influences such as the influx of speakers of another language into the community. Under such conditions it may be that certain cultural modifications arise in consequence of linguistic pressures. In any case, a language is, at any given moment in history, the product of its past development. The descriptive linguist, however, limits his observations to facts which are synchronically observable. Only co-existent elements can be comparable, i. e. can function contrastively. Only co-existent elements can combine into the recurrent patterns which constitute the structural system.

Since each unitary component of the system has a form and a function, the linguistic analyst seeks to discover the special relationships between forms, and between functions, which underlie the recurrent patterns. In practice, then, the linguist proceeds on the assumption that overt formal criteria take precedence over the meanings to be conveyed.

In this syllabus, the discrete units of sound are dealt with in Chapter II (Phonology) after the introductory chapter on Phonetics. Chapter III details the conventional system of representing speech in written form (Orthography).

Chapter IV deals with Versification. It shows in some detail how the highly conventionalized language which is called poetry or verse adapts the existing structural elements of the French language to the special aims of poetic expression.

Chapter V presents the groupings of sounds into meaningful units--the morphemes--which are the discrete elements or morphology. Still larger arrangements like phrases, clauses and sentences form the substance of Chapter VI, which deals with Syntax.

CHAPTER I

In the course of his development, man has adapted certain organs to the production of speech. Organs used for the biologic functions of breathing, air filtering, mastication of food and so on have evolved into precision instruments which operate together in the production of speech. The ability to utter sounds is found in many other animals. But man alone has been able to fashion from these animal-like noises the social tool which is language.

The quality of the sound emitted is determined by:

- The vibration of the vocal cords which impart to the escaping air column their own frequency and
- The resonance characteristics of each cavity through which the vibrating air column passes.

The resonance characteristics of each cavity are determined by its shape and size. Changes in position of the larynx, tongue, velum, and lips vary the shape and size of the throat, nasal, and oral cavities to produce a wide range of vowel-like sounds.

Other positions of the tongue and lips constrict or close the passage, thus adding noise components to the fundamental tone. Such speech sounds are voiced consonants. Noises of these kinds, but without vocal vibration are classed as voiceless consonants.

The scientific study of the sounds of speech is called phonetics. Three branches of phonetics are distinguished: physiologic or articulatory phonetics, auditory phonetics and acoustic phonetics. The latter is in turn a branch of acoustics and concerns principally the transmission of speech sounds. Auditory phonetics deals with the reception of speech by the hearer, and the associated phenomena in the central nervous system.

Articulatory phonetics is the most developed since it requires relatively simple apparatus beyond the trained human ear.

General phonetics is the study of any and all the speech sounds of which the human organism is capable as found in the three thousand or more languages spoken by human beings.

In this chapter our attention will be on the phonetics of French, while recognizing that this is a necessary preliminary to the classification,

organization, generalizations of the audible phenomena which make up the French "speech chain". Phonetics is, therefore, strictly speaking, "pre-linguistic". The audible phenomena are phones or sounds. To represent them graphically with precision we use phonetic symbols. The most commonly used are those of the International Phonetic Association (IPA), with occasional modifications dictated by convenience and expediency. The underlying principle is that each symbol represents only one speech sound (phone), and each sound is always represented by just one and the same symbol. It is clear that the various writing systems, such as in English or French, invented to represent speech fall far short of this ideal consistency. The letters of the alphabet are shapes which can be seen. It is indispensable to get in the habit of keeping the distinction between sounds and letters clearly in mind, when talking about language.

As a first approach to the scientific investigation of the structure of the French language, we may imagine the following procedure: We are aware that the several millions of native speakers of French, living in France and in all the areas which extend beyond the national boundaries of France (Belgium, Switzerland, Eastern Canada, the former French colonies in Africa and Asia) do not speak the French language in an absolutely homogeneous manner. Before proceeding to investigate this language, we must make a choice among the regional variations which exist and which all belong to the French language in a general sense.

Fortunately this is easy to do: we need only follow the lead of the French people themselves. For generations the usage of cultivated Parisians has been accepted by Frenchmen everywhere as the Standard language.

We therefore study the pronunciation, grammar and lexicon of the speakers of French from Paris and environs.

In detail, our procedure requires careful listening to the speech of the selected informants, speaking as naturally and as spontaneously as possible. Perhaps their speech would be recorded on magnetic tape so that we might hear it over and over again.

We make as detailed and accurate a phonetic transcription as we are capable of. The symbols used may be characters shaped in imitation of the letters of the Latin, Greek or other alphabets. The Phonetic Alphabet adopted and promulgated throughout the world by the International Phonetic Association is available and adequate for just such a purpose.*

---

*The IPA Table of Symbols can be found inside the back jacket of the journal American Speech, Columbia University Press, New York, N. Y.

IDENTIFICATION OF PHONES

Specifically, in transcribing a spoken text, recorded or otherwise, the following steps are involved:

Phonetic recognition

The investigator hears an utterance which we represent following the conventions of French spelling as patte (paw). This is followed by a pause. His training allows him to identify the three sounds in sequence which make up this syllable. The first sound consists mainly in a period of silence, the second has the characteristics of a vowel. These are tone or voice -- vocal vibration, duration -- the length of time it lasts, and intensity or the relative loudness with which it is perceived.

The special transition from closure of the vocal passage for the first sound to the opening for the vowel will be recognized as typical of a bilabial articulation. The third sound is again principally a period of silence.

Symbolization

To indicate this bilabial place of articulation, as well as the occlusive manner of articulation, together with the absence of vocal vibration during the closure, the investigator chooses the specific symbol for a voiceless bilabial occlusive: [p].

For the vowel which immediately follows, he chooses the symbol [a]. This stands for a vowel whose phonetic characteristics can be summarized as low, front, unrounded, or spread. These terms are something like mapping terms. "Low" means that the tongue is relatively lowered away from the palate--i.e. the mouth is relatively open, with an appropriately wide jaw-angle. "Front" designates the position of the slight humping of the tongue toward the front part of the mouth. "Unrounded or spread" refer to the fact that the corners of the mouth are somewhat retracted.

At this point we have noted two symbols: [pa]. But this syllable is not finished. An audible element follows [a], which nevertheless seems to be again primarily a short silence. This much suggests again closure and absence of voice vibration, therefore a consonant. However the transition from [a] to this following consonant signals to the trained phonetician that the closure is made by the tongue pressing against the upper front teeth. We assume, though we cannot hear specifically, that the edges of the tongue touch all around the edges of the palate also, thus assuring a complete closure. To represent this articulation which is recognized as voiceless dental occlusive, the investigator chooses the symbol [t]. Thus [pat].

Two other observations are made: the initial [p] is not "exploded with aspiration". That is to say that there is no little puff of air heard to escape at the instant the lips are parted, as can be noticed in the English word "pat". The French initial [p-] is then marked as un-aspirated.

The final consonant in [pat] in this utterance is followed by a perceptible sound of release, which is recognized as produced by the speaker's moving his tongue-tip away from the contact with the teeth. A small escape of air is perceived, even a slight sound of voicing. The final [-t] is noted then as being released. This is worth noting in view of the contrast with a typical pronunciation of English "pat," followed by pause, where the final [-t] is not released.

Patterning

Presumably utterances like tape (strikes) [tap] occur in the text and the following observations would be made:

- initial [t-] is an unaspirated voiceless dental occlusive (cf. final [-t] in French [pat] and English 'tap' with aspirated initial [t-].
- final [-p] is released before pause in a manner similar to final [-t] in French [pat].

These observations and comparisons form the basis for patterning: initial [p-] and [t-], both being voiceless occlusives are also un-aspirated; final [-p] and [-t] being voiceless occlusives in pre-pausal position are both released. Because phonetic systems are known to manifest patterning of these kinds, the trained phonetician is alerted now to the possibility, even the probability that other voiceless occlusives, if any, will be found to be unaspirated, as is the case with [k-] (voiceless velar occlusive). Further, he will pay particular attention to the articulation of final consonants, first, voiceless occlusives, then others as well. He will find a generalized tendency in French: final (pre-pausal) consonants are often pronounced with a perceptible sound of release. Other examples would surely occur like nappe (table cloth) [nap] and panne (breakdown) [pan]. Each time observations recorded in transcription pointed up oppositions, the phonetician would feel more confident that his auditory interpretations were correct:

[pat] vs. [pan] i.e. [-t] / [-n]
[tap] vs. [nap] i.e. [t-] / [n-]

Similarly, pairs of words like bain (bath) [bɛ̃] and pain (bread) [pɛ̃], or bon (good) [bõ] and pont (bridge) [põ] point up the opposition of voiced vs. voiceless bilabial occlusives [b] / [p].

Variation

The text would undoubtedly offer examples like pas (not or step) [pɑ] with a vowel of a similar but not identical quality to that in [pat] , [nap], [pan] . The two symbols [a] and [ɑ] would serve to record this difference: [a] representing a tongue position somewhat forward in the mouth, [ɑ] a slightly less open jaw-angle and the tongue humped somewhat farther back in the mouth, the lips being neither rounded or spread.

In the course of transcribing a body of material large enough to constitute a representative sample of this variant of the French language, we would amass a considerable number of items which we could hear as separate events in the continuously varying stream of speech.

CLASSIFICATION

One of the first subdivisions we would be led to make among these various events would be to separate vowels from consonants. As has been noted, vowels are tones, involving phonation, i.e. vocal vibration. They vary in quality--that audible characteristic that permits us to distinguish, other things being equal, among such nasal vowels as are found in bain (bath) [bɛ̃], bon (good) [bɔ̃] , banc (bench) [bɑ̃] or among the oral vowels in the words pile (battery) [pil], pelle (shovel) [pɛl], pale (propeller blade) [pal] , Paul [pɔl], poule (hen) [pul] , regardless of which informant pronounced them.

If our spoken text was representative it would furnish no less than 16 vowel qualities, perhaps more, and examples of many different durations in time. In addition, the pitch of the vowels heard would vary within the speech of a single speaker, male or female. But male and female speakers would have different voice ranges, the female speakers using a register approximately an octave higher than the male speakers, on the average.

Among the other sounds, the consonants, we would find that these noises, not tones, were readily subdivided into voiceless, like [p], [t] , where no voice vibration is present, and voiced consonants where the noise is accompanied by voice [b] etc., and still others where we hear additionally nasality [n].

The consonant sounds fall into sub-groups identified by place of articulation, by manner of articulation, as well as voiceless vs. voiced, oral vs. nasal.

THE ORGANS OF SPEECH

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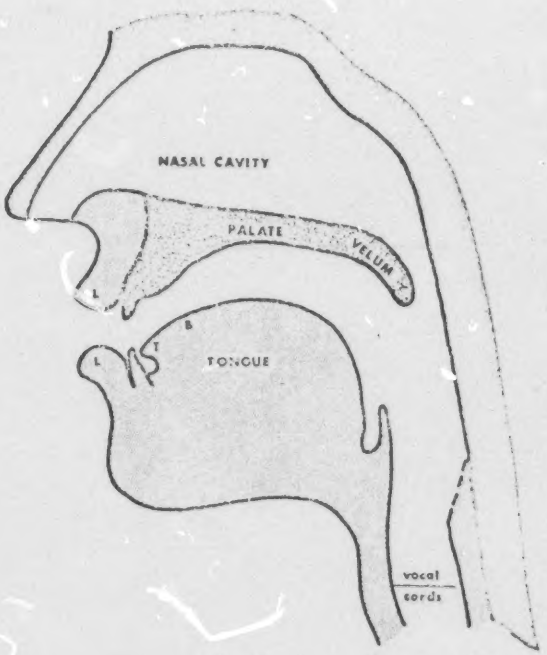
In the accompanying tracing of an X-ray picture of part of the human head (Fig. 1) you may see the principal articulators which we use in making speech-sounds.

Figure 1



LL Lips
T Tip of Tongue
B Blade of Tongue

There are three resonance cavities: the mouth, the nose, and the throat. By far the most important cavity is the mouth. Its shape and size determine the kind of resonant sound that is uttered. The tongue has long been recognized as the most important factor in determining the different speech-sounds, so much so that in many languages the same word is used to signify both tongue and language, as the French word langue.

The roof of the mouth is formed by the hard palate and the soft palate. The hard palate is subdivided, for purposes of phonetic description, into teeth, alveolar region, and palate; the soft palate is also called the velum.

In the production of the vowel sounds the tongue is arched more or less high in the mouth, either toward the front near the fore-part of the palate, or toward the back near the velum. The vowels are therefore

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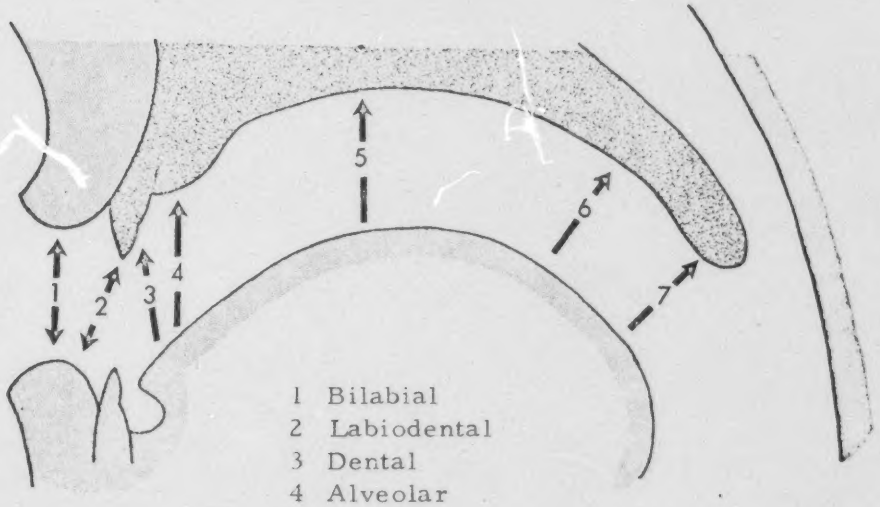
designated as front or back vowels. At the same time, the lips are spread as in a smile, or rounded as in whistling. For this reason the vowels are said to be either spread or rounded. "High front spread" indicates therefore, that the tongue is arched high in front of the mouth, while the lips are spread. Air, set in vibratory motion by the action of the vocal cords (voice vibration) resonates for all vowels in the mouth cavity, or in both the mouth and nose cavities.

The voice vibration also accompanies some of the consonant articulations. These are known as voiced consonants. Those consonants which have no accompanying voice vibration are said to be voiceless. Whispering is an example of voiceless speech.

To describe the articulation of the voiced and voiceless consonants it is necessary to state the place where the lips or tongue make contact, and the manner in which they perform.

Figure 2



In Fig. 2, the places of articulation are designated by the numbered arrows.

1. Bilabial means "two lips" A bilabial articulation is therefore one involving both upper and lower lips.

2. Labiodental involves contact, or a narrowing of the passage between the lower lip and the upper teeth.
3. Dental, the tongue tip making contact with the upper front teeth.
4. Alveolar involves the tongue, either the tip or the blade, touching or approaching the alveolar ridge, just back of the upper front teeth.
5. Palatal indicates contact, either complete or partial, between the tongue and the fore part of the hard palate.
6. Velar involves contact between the tongue and the velum.
7. The uvula, meaning originally "small grape" because of its shape, hangs down from the middle of the velum and can be seen if you open your mouth wide and look into a mirror. A uvular articulation is found in French, involving intermittent contact--a vibratory movement--or a narrowing of the passage, between the back part of the tongue and the uvula.

MANNER OF ARTICULATION

The manner of articulation needs also to be stated in a phonetic description of a consonant sound. The following terms are descriptive of the position or movement required for each class of articulation.

- Occlusive or stop refers to the kind of consonants characterized by a complete closure (occlusion) of the oral passage, thus stopping the flow of air.
- The nasal consonants all involve a closure somewhere in the mouth, but with voiced air admitted from the throat into the nasal cavity, resonating there, and issuing through the nose.
- The constrictives or fricatives are made by narrowing the oral passage so that the air, voiced or voiceless, is forced out with an audible sound of friction.
- A consonant is called lateral when the tongue touches only in the median line of the palate, so that the air escapes laterally around the sides of the tongue.
- A vibrant consonant is one in which some part vibrates against another part, such as the uvula vibrating against the back of the tongue.

Another way to present the phones of French is seen in the following Table showing the Places of Articulation arranged from left to right

and corresponding to their order from front to back in the mouth. The Manners of Articulation are listed from top to bottom and correspond to degrees of aperture, the stops or occlusives, being the "least open" and the semi-consonants being the most open of the consonants. The vowel chart is to be thought of as belonging below the semi-consonants For all the vowels the mouth is more open than for any consonant.

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TABLE I

PHONETIC CHART

(Consonants)

Place of Articulation		Bilabial		Labio-Dental		Dental		Alveolar		Alveolo-Palatal		Palatal	Velar	Uvular
Manner of Articulation														
Stops	vl.[4]	p	b̥			t	d̥					k' - - -	k[1] g̥	
	vd.	p̬	b			t̬	d					g' - - -	g[1] k̬	
Nasals														
			m				n				ɲ			
Fricatives[5]	vl.			f	v̥			s	z̥	ʃ	ʒ̥		x - - - - -	x[2]
	vd.			f̬	v			s̬	z	ʃ̬	ʒ	j	ɣ - - - - -	ɣ[2]
Laterals	vl.					l̥								
	vd.						l							
Vibrants	vl.													R̥
	vd.													R
Semi-Consonants	vl.	(ɥ)	(w̥)[3]									(ɥ̊)	(w̥)	
	vd.	(ɥ)	(w)[3]									(ɥ)	(w)	

Notes to Phonetic Chart: Consonants
Table I

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1. [k'_ _ _k] and [g' _ _ _g] designate series of consonant articulations which range in place of articulation from palatal to velar, depending on the vowel immediately following or preceding: [i] (palatal) is accompanied by [k'] or [g'], e.g. qui [k'i], gui [g'i], pratique [pʁatik'], figue [fig'] etc., whereas in coup [ku] ; bouc [buk], gout [gu], fougue [fug] the [u] (back vowel) is accompanied by [k] or [g] whose place of articulation is definitely velar. Vowels which are intermediate between the extremes, such as [ɛ], [a], [ɔ], are accompanied by intermediate [k] and [g].

2. [x] and [ɣ] are respectively voiceless and voiced fricatives articulated in the velar or uvular place of articulation. (cf. note 5, below.)

3. [ɥ] and [w] are characterized by rounding or pursing of the lips which justifies their appearing in the column marked bilabial, and by tongue-positions which place them respectively in palatal and velar columns.

4. Voiceless (vl.) and voiced (vd.) sounds are indicated on separate lines within the square representing the co-ordinates of place and manner of articulation.

5. Among the fricatives, [f] [v] [j], [x] and [ɣ] are slit. That is to say that the narrow opening between the surface of the tongue and the palate is relatively wide in the near-horizontal dimension. The other fricatives, namely [s] [z] [ʃ] and [ʒ] are called groove fricatives, to describe the more nearly circular opening between the tongue and the palate.

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TABLE II

PHONETIC CHART

(Vowels)

	(Palatal) Front Spread			(Palatal) Front Rounded				(Velar) Back Rounded			
High	I-III	i		y							u
	IV-VI	i·		y·							u·
	VII-VIII	i:		y:							u:
		I	e	I-III	ø				I-III	o	õ
		I	e˅	IV-VI	ø·				IV-VI	o·	õ:
				VII	ø:				VII	o:	õ:
Mid		I-III	ɛ^			œ	œ̃	II-III	ɔ		
		IV-VI	ɛ·	ɛ̃·		œ·	œ̃·	IV-VI	ɔ·		
		VII-VIII	ɛ:	ɛ̃:		œ:	œ̃:	VIII	ɔ:		
Low				I-III	a			ɑ·	ɑ̃·		
				IV-VI	a·			ɑ:	ɑ̃·		
				VII-VIII	a:			ɑ:			

The Roman numerals refer to eight syllable types, which have the following structures:

I	Syllables ending in a vowel.
II	p, t, k, pʀ, pl, tʀ, kl, kʀ
III	f, s, ʃ, fl, st, xt, xs, etc.
IV	m, n, ɲ, l
V	b, d, g, bl, bʀ, etc, j
VI	ɣ n, vʀ ʀʒ etc.
VII	v, z, ʒ, (i) j
VIII	- ɣ ʀ

Notes to Phonetic Chart Table II
(Vowels)

[e] occurs only in open or unchecked syllables (I) (cf. second column in Table III).

[i] , [u] and [y] vary in duration throughout the series of syllable types numbered I-VIII. Unmarked vowel symbols designate a short vowel I-III; a raised dot [·] symbolizes a somewhat longer duration IV-VI; a colon [:] signifies a still longer duration VII-VIII. These syllable durations are automatic or predictable. This means simply that, given th following consonant, the vowel of the syllable "will have," i.e. has, the characteristic duration of that syllable type. It is best to consider that the syllables thus examined and examined and compared are final, that is, followed by a juncture, such as a pause.

[ɛ] designates a vowel-quality similar to [ɛ] but with a slightly closer mouth-aperture. This is found in words like aigri [ɛ ^ gRi] (cf. aigre [ɛ gr]) tête [tɛ ^ty](cf. tête [tɛ :t]) éclairer [eklɛ ^ y] (cf. éclair [ekl ɛ:R] following syllable, there is a final [i], [y] or [e] .

[ɑ], [ø], and [o] do not occur in syllables of Type VIII.

[ɔ] does not occur in syllables of Type I.

[ə] occurs in open syllables only, non-final in the sequence.

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Table III Appendix to Phonetic Chart (Vowels)

	1	2	3	4	5	6	7	8	9	10	11
I	ĩit [li	les le	lait lɛ	la la	las lɑ	lu ly	oeufs ø	le l œ	loup lu	lot lo	ɔ]
II	cite [sit		sec sɛk	sac sak	râcle R ɑ :kl	suc syk		peuple pœ pl	soupe sup	glauque glo:k	soc sɔk]
III	six [sis		sèche sɛʃ	tache taʃ	tâche ta:ʃ	ruche ry ʃ		oeuf œ f	souffle sufl	hausse 'o:s	noce nɔs]
IV	mime [mi· m		mène mɛ· n	malle ma· l	mâle mɑ:l	mule my· l	jeûne ʒø:n	jeune ʒœ· n	moule mu· l	môle mo: l	molle mɔ·l]
V	bride [bɣɪ· d		glɛbe glɛ b	Sade sa· d	sabre sɑ:bR	sud sy· d	Eudes ø:d	meuble mœ · bl	fougue fu· g	rôde ɣ o:d	rode ɣ ɔ· d]
VI	livre [li· v R		lèvre lɛ· v R	large la· ɣʒ		urne y· ɣ n		moeurs mœ· xs	ourse u· xs	pauvre po:v R	torche tɔxʃ]
VII	vive [vi:v		seize sɛ:z	sage sa: ʒ	âge ɑ:ʒ	cuve ky:v	gueuse gø:z	veuve vœ:v	louve lu:v	auge o: ʒ	loge lɔ:ʒ]
VIII	mire [mi: R		mère mɛ: R	mare ma:R		mur my:R		moeurs mœ: R	tour tu:R		tort tɔ: R]

PHONETICS AND THE TEACHING OF PRONUNCIATION

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There is a continuing debate as to the use of phonetic symbols in the elementary French class. Some contend that the students' attention can better be concentrated upon the sounds by using phonetic symbols, such as those of the International Phonetic Association. Others insist that these symbols simply constitute another alphabet, and thus increase the learning load. A compromise position is to have the students become acquainted with the sumbols passively, for recognition purposes.

In high school, the majority practice seems to be not to emphasize the phonetic symbols. It is highly desirable, however, for the teacher to use his knowledge of articulatory phonetics to direct the students in mastering the sounds of French. At high school age, most students have lost something of their earlier imitative ability and need this specialized guidance.

It is recommended that in correcting a student's pronunciation errors, articulatory description and direction be the regular means of helping him to achieve a good pronunciation.

Not only the individual sounds but also the correct French stress and intonation patterns must be required, from the first, and continuously.

A NOTE ON INTERFERENCE

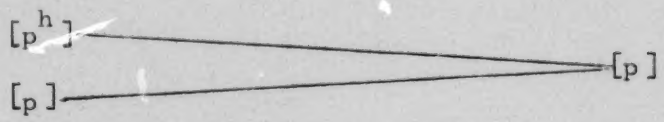
Teachers of foreign languages are aware of what is called interference. This is simply the tendency to carry over into the foreign language habits belonging to the learner's native language behavior.

While interference occurs at various levels such as vocabulary (cf. Session VI: Lexicon), morphology and syntax, here we are particularly concerned with phonology, and specifically pronunciation.

When we compare the phonological structure of the foreign language in question with that of the native language (here, presumably, American English), we note occasions for interference of two sorts: underdifferentiation and overdifferentiation.

The voiceless stops in French are unaspirated. In American English they are aspirated or unaspirated following a pattern of distribution of which the speakers are usually totally unaware:

American English French



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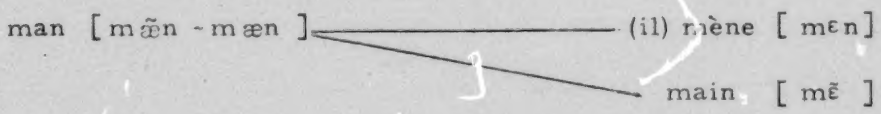
[p^h] (aspirated) occurs initially and before stressed vowels, elsewhere [p] (unaspirated). e.g. potato [p^hətheytə] etc. French has unaspirated voiceless stops in all positions.

American English French



The nasalization of a vowel (in contact with a nasal consonant) is not significant in American English. In French, on the contrary, nasal vowels contrast with non-nasals.

Text *

Quand nous étions enfants, mes parents habitaient 23 Quai d'Orsay,
une maison qui existe toujours, et qui est maintenant.. qui porte le
numéro 23 du Quai Anatole France. Alors, nous n'avions qu'à
traverser le Pont de Solfé ino pour aller aux Tuileries.
C'était là que nous jouions.

Et une fois par semaine, le jeudi, les Grands Magasins du Louvre
distribuaient des balions, des superbes ballons couleur crème,
sur lequel il y avait un grand coq gaulois magnifique.
Nous, nous étions six enfants. Evidemment nous ne pouvions
pas aller tous, tous les jeudis, au Louvre pour nous faire donner
des ballons. Alors, nous y allions à tour de rôle. Et... une fois,
c'était à mon tour d'aller au Louvre avec ma nourrice,
et alors voilà, nous voilà partis c'était donc à deux pas:
on avait juste à traverser la rue de Rivoli, on était là,
et alors tous ces ballons étaient derrière une caisse,
laquelle était entourée de grands barreaux de cuivre.
Et il y avait des employés lá-dedans qui, avec une chose à gaz...
je ne sais comment, enfin bref, qui gonflaient ces ballons,
alors qui mettaient une petite ficelle, et au bout d'une perche,
ils tendaient les ballons.

Et alors, donc, moi j'étais là avec ma nourrice ---
il y avait toutes sortes d'enfants---des quantités... peut-être des
centaines d'enfants.
Alors on devait aller chacun son tour, et on faisait la queue;
et moi, en faisant la queue, j'ai longé le comptoir
des ustensiles de toilette, genre lime à ongle, cure-oreille,
toutes sortes de trucs comme ça. Et j'étais un peu plus haute
quand même que le comptoir (parce que je pouvais voir ce qu'il
y avait dans...
sur ce comptoir) et j'ai remarqué une lime
qui m'a paru une véritable merveille. C'était un petit euh..
comme ça comme un bâtonnet aplati, en ivoire, ou en os,
en je ne sais pas quoi. Et alors, d'un côte,
ça pouvait servir pour se nettoyer les ongles,
et dans cet invoire, était incrustée une lime.
Et j'étais vraiment fascinée par la beauté de cet instrument.

---

*Spoken by the famous author, novelist and poet, Louise de Vilmorin, and recorded under the supervision of M. Jean Lescure at the studios of Radiodiffusion-Télevision Française.

Alors, enfin j'ai posé ma main sur le bord du comptoir
de l'étalage, et, subrepticement,
je me suis emparée de cette lime, laquelle j'ai enfouie
dans la poche de mon jupon, (parce qu'à cette époque-là
la plupart des petites filles portaient des jupons, et dans ces
jupons il y avait toujours une poche pour mettre le mouchoir.)
Alors j'enfouis cette
lime dans mon jupon. Puis, j'avance, j'avance, j'avance;
je reçois mon ballon; je pars, fière comme Artaban, avec mon ballon,
et je retrouve mes frères et soeurs, et les autres et les bonnes,
qui nous attendaient aux Tuileries.

Mais au moment de... mais en rentrant à la maison,
j'étais terrorisée à l'idée qu'en me déshabillant ma nourrice
allait certainement
trouver la lime dans la poche de mon jupon. Alors,
je n'ai eu qu'une idée: c'est de m'en défaire. Pour m'en
défaire il fallait la cacher.
Il fallait absolument faire disparaître cet objet.

Et dans le salon de mes parents, entre deux fenêtres qui
donnaient sur le quai,
il y avait une console. Et sur cette console était posée
une grande potiche (que je vois encore d'ici) en cloisonné chinois;
et devant cette console, il y avait un assez grand tabour (et),
une grande banquette en tapisserie. Alors pendant que ma soeur,
mes frères, tout ça, allaient à leurs chambres, je me suis
arrêtée un instant dans le salon, j'ai vite tiré la lime de ma
poche et je l'ai... je suis montée sur la banquette et houppe!
j'ai laissé tomber la lime dans la potiche.

Alors là j'étais absolument tranquille. Je me suis dit:
"Personne ne la trouvera, et en tout cas, si on la trouve,
personne ne saura que c'est moi qui l'ai volée."

In the Phonetic Transcription of the Sample Text on the following pages the symbols are those found in Tables I and II above. Single underlining is used to mark normal stress, i.e. final syllables of phrases, and junctural syllables.

Broken underlining marks other syllables having some prominence, either in pitch of in intensity.

PHONETIC TRANSCRIPTION

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[kɑ̃ nu z etjõ ɑ̃fɑ̃ me paɣɑ̃ abitɛ: vɛ̃ttxwa ke d ɔxsɛ

yn mɛzõ k'i ɛgzisttuʒu:ɣ e k'jɛ mɛtnɑ̃ k'i pɔɣt lə nymeɣo

vɛttɣwa dy ke anatɔl fxɑ̃:s alɔɣ nu n avjõ ka txavɛɣse

lə põ d sɔlfeʀino puʀ ale o tɥilʀi

setɛ la k nu ʒujõ 5

e yn fwa paɣ səmɛ:n lə ʒø:di lə gɣɑ̃ magazɛ̃ dy lu:vʀ

distɣbɥɛ de balõ de sypeɣbə balɔ̃: kulœx kxɛ:m

syʀ lœkɛl javɛ œ̃ gʀɑ̃:kɔk go:lwa maɲifik'ɛ

nu nu z etjõ si z ɑ̃fɑ̃ evidamɑ̃ nu n puvjõ pɑ ale tu:s

tu le ʒø:di o lu:vʀ puɣ nu fɛɣ dɔne de balõ 10

alɔɣ nu z i aljõ a tuɣ də ɣo:l e yn fwa:

setɛ a mõ tuɣ d ale: o lu:vʀ avɛk ma nuɣi:s

e alɔɣ vwala nu vwala paxti setɛ dõk ə dø: pɑ:

õ n avɛ ʒyst a txavɛɛse la ɣy d ʀivoli: õ n etɛ la:

e alɔɣ tu se balõ etɛ: deɣjɛɣ yn kɛ:s 15

lakɛl etɛ ãtuɣe də gɣɑ̃: ba:ɣo d k'ɥi:vʀ

e javɛ de z ɑ̃plwaje ladɑ̃ k'javɛk yn ʃo:z a ga:z

ʒə n se komɑ̃ ɑ̃fɛ̃ bɣɛf k'i gõ:flɛ se balõ

alɔx k'i mɛtɛ yn pœtit fisɛ:l e o bu d yn pexʃ

i tɑ̃:dɛ lə balõ

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e alɔʏ dõk mwa ʒetɛ la: avɛk ma nuʏi:s

il javɛ tut sɔʏtdãĩfã de kãtite pøtɛt de sãtɛn d ãfã

alɔʏ õ dvɛ: ale: ʃakœ̃ sõ tu:ʏ e õ fəzɛ la kø:

e mwa: ã̃ fzã̃ la kø: ʒe lõʒe lə kõtwa:ʀ

de z ystãsil də twalɛ:tə ʒã̃:ʏə lim a õ:glə kyʏɔʏɛ:jə

tut sɔxt də txykkɔm sa e ʒetɛ œ̃ pø ply o:t

kã̃ mɛm kœ l kõtwax paskœ ʒ puvɛ vwa:ʏ sk'i javɛ dã̃ ...

syʏ sə kõtwa:ʏ e ʒe ʏmaxkə ynə limə

ki ma paʏy yn veʀitablə mɛʏvɛ:j setɛ tœ̃ ptit ø...kɔm sa:

kɔm œ̃ ba:tɔnɛ aplati ã̃ n ivwa:ʏ u ã̃ n ɔs

ã̃ ʒ se pa kwa e alɔ:ʏ dœ̃ kɔ:te

sa puvɛ sɛʏviʏ pux sə nɛtwaje le z õ:g

e dã̃:sɛt ivwa:ʏ etɛ ʔɛ̃kxyste yn limə

e ʒetɛ vʀɛmã̃ fasinə paʏ la b:ɔ:te də st ɛ̃stʏmã̃

halɔ:ʏ ãfɛ̃ ʒə pɔ:zə ma mɛ̃ sy:ʏ lə bɔ:ʏ dy kõtwa'ʏ

də letala:ʒ e sybʀɛptismã̃

ʒə mə sɥi ʔãpaʏe də sɛt limə lakɛlə ʒe ãfwi

dã̃ la pɔʃ də mõ ʒypõ paska si epck la

la plypa:ʏ de ptit fi:j pɔxtɛ de ʒypõ e dã̃ se ʒypõ

javɛ tuʒuʏ yn pɔ:j puʏ mɛt lə muʃwa:ʏ alɔʏ ʒãfwi sɛtœ:

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limə dã mõ ʒypõ pɥi ʒavãs ʒavã:s

ʒœ ɣœswa mõ balõ ʒœ paɛ fjɛx kɔm axtabã avɛk mõ balõ:

e ʒə ɣətɣu:v me fɣɛɣ e sœ:ɣ e le z o:t e le bɔ:n

k'i nu z atãdɛ o tɥilʁi

mɛ o mɔmã dœ: mɛ z ã ɣãtxã a la mɛzõ 45

ʒetɛ tɛɣɔɣize a lide kã mə dezabijã: ma nuʁis alɛ sɛɣtɛnmã

txuve la limə dã lə pɔʃ də mõ ʒypõ alɔɣ

ʒne y k'yn ide sɛ d mã defɛ:ɣ puɣ mã defɛɣ i falɛ la kaʃe:

i falɛ apsɔlymã fɛɣ dispaɣɛ:t st ɔbʒɛ

e dã l salõ d me paʁã ãtyə dø fnɛ:t k'i donɛ syɣ lə k'e 50

il javɛ yn kõsɔ:l e syɣ sɛt kõsɔl etɛ pɔ:ze

yn gɣãd pɔtiʃ kə ʒə vwa ãkɔʁ d isi ã klwazɔne ʃinwa:

e dœvã sɛt kõsɔl il javɛ œ̃ n asɛ gɣã tabuɣ ...

yn gɣãd bã:kɛt ã tapisʁi alɔ:ɣ pãdã kœ: ma sœ:ɣ

me fɣɛ:ɣ tu sa: ʔalɛ a lœx ʃã:bʁ ʒə m sɥi aʁʁɛ te 55

œ̃ n ɛ̃stã dã l salõ ʒe vit tiɣe la limə də ma pɔ:ʃ

e ʒoellɛ... ʒə sɥi mõ:te syɣ la bãkɛt e hupə

ʒe lɛse tõbe la limə dã la pɔtiʃ

alɔɣ la ʒtɛ apsɔlymã txãki:l ʒə m sɥi di

pɛɣsɔn n la txuvʁa e ã tu ka si õ la txu:v 60

pɛɣsɔn n sɔɣa k sɛ nwa k'i le vɔle]

SESSION II

TOPIC	TIME	MATERIALS	PAGE
I. Phonology			
A. Phonemes of French 1. Segmental Phonemes a. Consonants b. Vowels 2. Suprasegmental Phonemes a. "features"	80 min.		28
B. Phonemics in connection with Teaching	30 min.		
C. Phonetics and Phonemic Transcriptions	40 min.		55
II. Orthography	60 min.		61
A. Importance and Value of Spelling			
B. Spelling and Transcription			

Notes to Instructor

CHAPTER II

In the preceding chapter the sounds of French were examined, primarily as resulting from specified positions or movements of the vocal organs. In this chapter, these sounds are to be classified according to certain criteria which will need explanation.

Speech-sounds are not like other sounds, such as the wind in the trees or the noise of traffic. Speech-sounds function as elements in a complex process of communication between humans, and consequently we react to them with a different kind and degree of involvement.

The functional units of sound in this communication are the phonemes. To put it another way: The many repeated utterances which occur in the talk among members of a linguistic community are all different, as the leaves in the forest are different. But leaves are readily classified by shape, size, color into oak-leaves, maple-leaves, etc. corresponding to various species of trees. The sounds of speech are similarly classified into phonemes, according to phonetic similarity. This phonetic similarity results, as we have seen in Chapter I, from the position and movement of the vocal organs, for a given kind of sound. Another term for these audible results is (acoustic) quality.

In the process of classifying speech-sounds into phonemes, quality is the basis for the primary identification and grouping. The criteria are phonetic. For the consonants, they are place and manner of articulation, plus voice or absence of vocal vibration, plus nasality or absence of nasal resonance. For the vowels, the phonetic features which combine to constitute the quality are expressed in terms of height of the tongue in the mouth, more or less forward in the mouth, with or without lip-rounding. These positions of tongue and lips determine the shape and size of the resonating cavity of the mouth. The nasal passage as another resonating cavity provides an additional phonetic feature, namely, nasality.

Any modification in these components of quality, gives rise to the many variations noted earlier (p.15): shifts in place of articulation, as in coup, qui, where the initial consonants [k-] are articulated with points of contact more or less far back on the palate, according as the adjacent vowel is back or front.

Here we have an example of complementary distribution: the [k-] is fronted whenever a front vowel occurs immediately after it; this positional adjustment is automatic. It is said to be predictable, by

the terms of this generalized statement. Conversely, the [k-] is back whenever followed immediately by a back vowel. Such a statement is also a prediction.

It is clear that all cases of fronted [k-] taken together will constitute one group of fronted variants, while all back or non-fronted variants constitute another group. These two groups complement each other. It follows that each variant complements all the other variants which belong together to one phoneme.

The circumstances of the occurrence of any variant are referred to as the distribution of that variant. The mutually exclusive environments of fronted [k'-] and back [k-] and any other phonetically similar sounds in complementary distribution are all classed into one phoneme /k/. They are allophones of the phoneme /k/.

The presence or absence of voice, or of nasality, are other factors contributing to the quality of a sound. In the expression tasse à thé (teacup) [tɑsate] the final consonant of the first word is [-s]. In tasse de thé (cup of tea) [tɑsdəte] the [s] is more or less voiced, being juxtaposed to the voiced consonant [d]. This is called voicing by assimilation: The reverse process, devoicing by assimilation, is seen in tout de suite (right away) [tudsuit]: [d] is devoiced by assimilation to the voiceless [s] immediately following.

These cases of assimilation are predictable (cf. p. 17) and the variants, voiced or voiceless, do not constitute a significant difference, or contrast in the communication process.

Similarly, in colloquial French one hears mademoiselle pronounced [manwazɛl] as well as [madmwazɛl] where the -d- has been nasalized as it were, by assimilation to the neighboring [m]: thus giving [n].

The mechanism of these various assimilations is essentially the same, namely, anticipation; starting the vibration of the vocal cords too soon, so to speak, or anticipating the absence of vibration, or lowering the velum which makes for nasality, before the "real" nasal articulation occurs.

To summarize, the phonemes of a language are the functional units of the sound-system. The identification of each is made on the basis of acoustic quality and non-significant variants thereof. Each phoneme thus identified contrasts functionally with each other phoneme of the sound-system. (N. B.: Allophones of one phoneme never contrast with each other).

The most dramatic and obvious contrast is that between consonants and vowels. It is therefore of little interest to demonstrate in detail the contrast between each vowel and each consonant. It is more practical to consider (phonemic) contrast only between one vowel-phoneme and another vowel-phoneme, and between one consonant-phoneme and another consonant-phoneme.

Consonant Phonemes

The 18 consonant phonemes of French all contrast functionally with each other. The most convenient device for demonstrating such contrasts is the use of minimal pairs. These are pairs of words with different meanings which differ in only one sound:

/p/ vs. /b/ (voice)
pas, bas; appas, abat
/p/ vs. /m/ (voice, nasality)
pas, mas; appas, amas.
/p/ vs. /t/ (place)
pas, tas
/p/ vs. /k/ (place)
pas, cas
/p/ vs. /g/ (place, voice)
pas, gars
/p/ vs. /l/ (place, manner, voice)
pas, las. etc.

A minimal pair serves to demonstrate a minimal contrast. Such a functional contrast may involve only one quality feature such as voice /p/ vs /b/, /t/ vs /d/, or nasality /b/ vs. /m/, /d/ vs. /n/ etc. On the other hand, in /p/ vs. /l/ place, manner, and voice are all involved.

Another case is presented by the example of the voiced velar fricative and the uvular vibrant. There is no example in the French language of a significant difference of communication resulting from articulating [ɣ] the voiced velar fricative as opposed to [ʀ] the voiced uvular vibrant. In other words [paɣi] is functionally equivalent to [paʀi]. Therefore[ɣ] and [ʀ] are classed as being in free variation. These are also allophones of the same phoneme.

La bonne a laissé tomber le livre par terre. Est-ce par
[la bɔn a lɛse tõbe l li:vR-paxtɛ:ɣ ɛs-paɣ

étourderie ou par distraction?
etuRdəɣi u paR distɣaksjõ]

Setting aside any influence of the spelling of this sentence we recognize that the same word par occurs three different ways: [pax, paɣ, pa R] where [x] represents a voiceless velar fricative, [ɣ] a voiced velar fricative and [R] a voiced vibrant. Further, if we note that [x] is followed by voiceless [t], whereas [ɣ] is followed by a vowel [e] and [R] by voiced [d], the different environments correspond to the different sounds constituting the end of the word par. We proceed to note that the similarity in acoustic quality among these three [x, ɣ] and [R] suggests that they may belong to one phoneme.

Further examination of the transcribed text discloses [R] in li: vR-] and [etuRdəɣi] and [ɣ] in [distɣaksjõ], tɛ: ɣ] and etuRdəɣi].

Among the actual sounds articulated by the speaker of French while pronouncing these sentences and others like them, three variants are heard. They are allophones of one phoneme having phonetic similarity (similar acoustic qualities), being in complementary distribution, and therefore not in contrast in the same or analogous environments.

In other words [pax] and [pa ɣ] and [paR] cannot be used as minimal pairs to show contrastive function because there is no significant or meaning difference. All that is demonstrated is sub-phonemic or allophonic variation.

It is worth noting however that as between [x] voiceless velar fricative and [R] voiced uvular vibrant there are no common terms referring to articulation features. However, the combinations of features are not vastly distinct to the ear of the hearer. And it is a characteristic of French that there is fluctuation (free variation) between velar and uvular places of articulation, and conditioned loss of voice vibration of the normally voiced articulation.

In the Phonetic Transcription these variants are found in ample numbers: [paɣɑ̃] [dɔxsɛ] line 1; tuʒu:ɣ] line 2; [sɔlfeRino] line 4; [aRRɛ te] line 48.

We may now choose a norm from among the variants offered in our examples and "define" the phoneme in question as a voiced, velar, fricative. A listing of the allophones, between square brackets [ ], and an indication of the mutually exclusive environments which characterize their complementary distribution, will complete the description of this functional unit of the sound-system. For the sake of convenience we choose the symbol /r/, between slant lines, to indicate its phonemic value.

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Thus it becomes clear how and why, in any one homogeneous linguistic communication system, there are a limited number of phonemes. These are represented in time and space by a multitude of separate speech-events, the allophones.

Although each of the 18 consonant phonemes (p.14) does not have the same range or variety of allophones, certain generalizations are true.

Among the quality features of consonant phonemes voice is less stable than place or manner. The effects of assimilation especially are manifested by loss or acquisition of vocal vibration. Thus the normally voiceless /p t k f s ʃ/ have conditioned allophones [p̬ t̬ k̬ f̬ s̬ ʃ̬] voiced by assimilation. Conversely the normally voiced /b d g v z ʒ l r/ are realized under appropriate conditions of assimilation as devoiced allophones[b̥ d̥ g̥ v̥ z̥ ʒ̥ l̥ r̥]. /b/, /d/ and /g/ occasionally show assimilation to a juxtaposed nasal: [b^m or m], [d^n or n] cf. [manmwazɛl], where in effect, there is a substitution of phonemes. This is sometimes referred to as neutralization (cf. fluctuation p.). Another example of nasalization by assimilation is: longue nuit lõ:ŋnɥi] [ŋ] = [g] + nasality).

CHART OF CONSONANT PHONEMES

PLACE: / MANNER	Bilabial	Labio-dental	Dental	Palatal	Velar	Uvular
Stops	p b		t d		k g	
Nasals	m		n	ɲ		
Fricatives		f v	s z	ʃ ʒ j	r	
Lateral			l			
Vibrant						ʀ
Semi-consonant	w			ɥ	w	

Compare this Chart of Phonemes with the Chart of Consonant Phones in Chapter I, p. 14.

The voiceless consonants are said to be tense (or fortes), whereas the voiced consonants are lax (or lenes). These terms refer to the relative degree of muscular tension which characterizes each group of consonants. When a voiceless consonant is voiced by assimilation it remains tense, generally speaking. Conversely, a voiced consonant devoiced by assimilation is still lax. It is therefore good practice to use symbols which record this fact: e.g. [t̬] not [d] etc.
pattes d'oie (crow's-foot)=(wrinkle about the eyes) [pat̬dwa] /patdwa/
N.B. absolu, etc. /apsoly/ not /absoly/

Among French consonant phonemes we find a great degree of symmetry:

There are 6 stops, 3 voiceless and 3 voiced: /ptk bdg/
There are 8 fricatives, 3 voiceless and 3 voiced, /fs ʃ vz ʒ/
plus one which is fricative or vibrant and is extremely subject to devoicing by assimilation: /ʀ/, and lastly /j/.
There are also three nasals (stops + voice + nasality)
/m, n, ɲ/.

Beyond the features of acoustic quality which, as we have seen, serve as the basis for first identification of the consonant phonemes, the features of Duration, Pitch and Intensity play lesser roles in French.

Every event in time has duration. Speech-events, in the sense of audible signals, have perceptible duration. But the question is: Are different durations significantly distinct? In French, although there exist geminate consonants, there is no distinctive or phonemic length of consonants.

cf.	je courrais	[ʒə kuʀʀɛ]	"I would run"
vs.	je courais	[ʒə kuʀɛ]	"I was running"

See Chapter V "Morphology" .

Geminate consonants in French are phonemicized as two successive (homorganic) consonants. Consonants are said to be homorganic if they have a common place of articulation, e.g. /t d n l/ are all dental. If homorganic consonants in juxtaposition share the manner of articulation as well, then they are geminates:

Elle lave la vaiselle.	[ɛ l:avlavɛsɛˑl]	/ ellavlavɛsɛl /
On invente toujours.	[õnɛ̃vɑ̃t:uʒu:ʏ]	/õnɛ̃vãttuʒur/

Geminate consonants have a duration approximately double that of the simple consonant. There is no release of the position during the prolonged geminates. The two articulations are fused. Most spellings with double letters represent simple consonant sounds. In poisson -ss- represents /s/, in poison -s- represents /z/. There is no release of the first homorganic juxtaposed consonants -nd- and -nt- in:

Une canne de jonc	/ ynkandəʒõ/	"cane"
Un hanneton	/ ɶ̃ antõ/	"june bug"

Duration is not a phonemic element among the consonant variables in French.

Vowel Phonemes

The classification of vowel sounds into vowel phonemes proceeds in a manner similar to what we have seen for the consonant sounds.

It will be noted that in the Phonetic Chart (p. 16) various vowel sounds are marked as being short, longer or long. These variations in duration are said to be automatic, since each separate degree of duration (I-VIII) corresponds to a different environment. The environments are: the various types of consonants which follow the vowel, and in Type I, the absence of any following consonant in the syllable.

A similar situation is found in English. The vowel nucleus /e/ is successively longer, from left to right in bet, bed, Ben, Bess, Fez.

In the series, bait, braid, bane, base, baize, bay, the vowel nucleus /ey/ is successively longer. Although the ordering from short to long is different in English from the ordering in French, the variations in duration are automatic in both languages and no functional contrast is to be found for the feature of duration. In other words, faites [fɛt] with a short [ɛ] compared with faire [fɛ:R] with a long [ɛ:] show a difference in duration, but not a contrast, since the environments are different. These two sounds [ɛ] and [ɛ:] are in complementary distribution. The same may be said of all the cases of [ɛ] listed in the Phonetic Chart.

Applying the same criteria as we have seen for the consonants, namely phonetic similarity and complementary distribution, we classify all these sounds [ɛ^], [ɛ], [ɛ·] and [ɛ:] as members of one phoneme /ɛ/.

The two implications to note are (1) that the members of the same phoneme /ɛ/ are not in contrast with each other and (2) that the phoneme /ɛ/ is in contrast with each other (vowel) phoneme.

The closer [e] sound occurs in the final open syllable of a word. The variant [e˘], a slightly more open, somewhat less tense, vowel sound occurs in non-final syllables: préférer [pRe˘fe˘Re]. They are in complementary distribution and are members of /e/.

As concerns the phonemes /e/ and /ɛ/, there is for some speakers of standard French (cf. p. 17) a fluctuation or neutralization between them. These speakers use the vowel sounds [e] or [e˘] in all unchecked syllables including all syllables of Type I, and on the other hand one of the variants [ɛˆ], [ɛ] etc. in all checked syllables.

For these speakers, there is no functional contrast between [e] and [ɛ], since these phones are in complementary distribution. The situation is then similar to what was noted with reference to [ʏ] and [R], belonging to one phoneme /r/.

Similarly some speakers replace the phoneme /œ̃/ by /ɛ̃/ in all environments. This involves essentially the unrounding of the lips. For such speakers there are then only three nasal vowel phonemes (see below).

Similarly [i], [i·][i⁝] belong to /i/; [y], [y·] and [y:] are members of /y/; and [u], [u·] and [u:] are members of /u/.

A partial phonemic tabulation is now

/i/	/y/	/u/
/e/		
/ɛ/		

Consider the following pairs of words, in comparable syntactic position at the end of an utterance, i.e. followed by pause. (Roman numerals refer to syllable types. cf. p. 16).

II	faites [fɛt]	(do)	-- fête [fɛ:t]	(festival)
II	mètre [mɛtR]	(meter)	-- maître [mɛ:tR̥]	(master)
	mettre [mɛtR̥]	(to put	--	
III	sa fesse [safɛs]	(his hip)	-- s'affaissent [safɛ:s]	(they crumble)

IV ils sèment [...sɛm] (they sow) -- ils s'aiment [...sɛ:m]
(they love each other)

sans elle [sãzɛl] (without her) -- sans ailes [sã zɛ:l]
(without wings)
sans zèle [sãz ɛ:l]
(without zeal)

Here we find [ɛ] over against [ɛ:] in the same syllable types (II, III, & IV) and constituting a difference which corresponds to a difference in meaning. Since the opposition [ɛ] vs. [ɛ:] occurs in the same environment in each pair, we have a minimal pair in each case, where the distinctive feature is length [:] . It follows then that [ɛ] is functionally distinct from [ɛ:]. Thus we recognize phonemic length /:/ operating in combination with /ɛ/.

However, there are no such pairs involving the vowel phonemes /i/, /y/, /u/, and /e/. None of these four is accompanied by the distinctive feature of phonemic length /:/. For this reason, as well as others to be detailed later, we draw a line to separate the high vowels from the lower:

/i/ /y/ /u/
/e/

/ɛ/ etc.

From the listing in the Phonetic Chart, we easily conclude that [a] , [a·] and [a:] are in complementary distribution, since they occur in different and mutually exclusive environments. But we find pairs of words showing differences of length in similar syllable types --i.e. in identical environments:

II patte [pat] (paw) -- pâte [pa:t~pɑ:t] (dough)
III tache [taʃ] (stain) -- tâche [ta:ʃ ~ tɑ:ʃ] (task)
IV pale [pa·l] (propeller blade) -- pâle [pa:l~pɑ:l] (pale)

The same can be seen in non-final syllables:

matin [matɛ̃] (morning) -- mâtin [mɑ:tɛ̃] (mastiff)

Here the divergences between the paired words are dual: [a] or [a·] is set over against [a:] or [ɑ:] in the same environments. Phonemic length /:/ is the primary distinctive feature,

with the additional feature of backer-and-closer quality [ɑ] being optional. In other words, given phonemic length, the quality of either [a] or [ɑ] is found.

We summarize this situation in the following way:

/a/ has as its allophones [a], [a·], and [a:] in complementary distribution, while

/a:/ has as its allophones [ɑ̟], [ɑ:] and [a·], [a:] accompanied by distinctive length /:/.

The paired words of the preceding examples, transcribed in phonemic terms are:

/pat/ -- /pa:t/
/taʃ/ -- /ta:ʃ/
/pal/ -- /pa:l/
/matɛ̆/ -- /ma:tɛ̆/

Now that we have phonemic length posited for /ɛ:/ and /a:/, it is only natural to expect to find it also accompanying the other lower vowels, because, in general, language systems tend to be symmetrical.

Two details are to be noted in connection with the mid-back-rounded vowels [ɔ] (opener) and [o] (closer);

[ɔ] does not occur as final of word (Type I);
[o] does not occur as the vowel of Type VIII syllables

Thus dos (back) [do], beau (beautiful) [bo], and sort (goes out, luck) [sɔ:R], saur (pickled) [sɔ:R].

The following sets of words are of interest then:

II	hotte [ɔt] (hod)	--	ôte [o:t] (takes off) hôte ['o:t] (host haute ['o:t] (high)
III	poche [pɔʃ] (pocket)	--	gauche [go:ʃ] (left, clumsy)
IV	pomme [pɔ·m] (apple)	--	paume [po:m] (palm of hand)
V	ode [ɔ·d] (ode)	--	rode [R o:d] (loiters)
VII	love [lɔ:v] (coils of rope)	--	alcôve [alko:v] (alcove)

The examples having the vowel quality [o] show length even in syllables of short type (II and III), of intermediate duration type (IV and V), and finally in type VII.

In these contrasting items, [o] is longer than [ɔ] . Therefore, in similar environments, [o] is in contrast with [ɔ] as to length. Length is then phonemic. All [o] in these examples can then be interpreted as /o:/, in contrast to /o/ which includes as sub-members all the examples of [ɔ] . The [ɔ:] of love is taken care of in the statements regarding the duration of type VII syllables. The phonemic expression /lov/ cannot be misinterpreted, but must, by rule, be reconverted--i.e. pronounced [lɔ:v] .

The forms [do] and [bo] are phonemicized /do:/ and /bo:/ respectively. Here the principal significance is closer [o] quality, with slightly perceptible length (in Type I syllable), and in any case no minimally contrastive /do/ = [dɔ] or /bo/ = [bɔ].

Conversely, sort and saur etc. will be phonemically transcribed /sor/, the considerable duration is indicated by the /-r/, the characteristic of Type VIII syllable.

In summary: /o/ is the phoneme whose members are [ɔ] in all environments, while /o:/ has all cases of [o] as allophones in all environments.

The mid-front-rounded vowel types [ø] and [œ] have much in common with the [o] - [ɔ] set. The quality [ø] , with increased durations [ø·] and [ø:] have the now familiar distributions, to the exclusion of Type VIII syllables. In Type VIII, only [œ] is found. However [œ] is also distributed throughout the other types I-VII, with minor reservations, such as the following limitation. In Type VII, there is the following distribution:

veuve	[vœ:v]	(widow)
gueuse	[gø:z]	(street-wench)
Maubeuge	[mobø:ʒ]	(Maubeuge--a place name)

In any case, the distribution within this Type VII grouping is complementary: [œ:] before [v] but [ø:] before [z] [ʒ] .

The examination of comparable cases involving [ø] and [œ] will be found mainly in syllables of Types I, IV and V.

In Type V the examples are:

meubles	[mœ· bl]	(furniture)
aveugle	[avœ· gl]	(blind)
meugle	[mø:gl]	(moos of cattle)
beugle	[bø:gl]	(lows of cattle)

The differences here between [œ·] and [ø:] are of quality and duration in the same environment-- [ø:] is closer and longer than [œ·] .

In Type IV the following pairs are representative:

jeune [ʒœ· n]	(young)	--	jeûne	[ʒø:n]	(fasting)
veulent [vœ· l]	(want)	--	veule	[vø:l]	(cowardly)

The closer quality is accompanied by somewhat greater length, not simply the duration characteristic of Type IV. This is the basis for phonemic length in operation: examples of [ø] in all environments are allophones of /ø:/; [œ] in the same environments, belongs to /ø/.

In Type I syllables there is further support for this phonemicization:

de [dœ]	(of)	--	deux	[dø:]	(two)
que [kœ]	(that)	--	queue	[kø:]	(tail)

It must be understood that the forms de and que are truly comparable with deux and queue only in similar syntactical positions, as in:

J'ai dit "de", pas "deux."
J'ai dit "queue," pas "que."

In these utterances the forms in opposition are in comparable positions, immediately followed by a terminal juncture.

Another case of contrast is furnished by the expression "à la queue leu-leu" [a la kø:lø : lø :] (in single file). Compare with this the final syllable in Comparez-le [kõpaRelœ] (compare it). *

The contrast between -leu [lø:] and -le [lœ] is clearly one of length. The association of closer aperture with phonemic length parallels the situation in the case of [o] . [o] = /o:/ and similarly [ø] = /ø:/.

---

*It is worth emphasizing that the pronoun le in post-verbal position has invariably this full-syllable form [lœ] , even before a vowel, as opposed to the pre-verbal le:

Comparez-le à ceci [kõpare lœ a sœsi] but
Il l'a comparé [il la kõpare]

The sound [ə] which appears in the Phonetic Chart just above [œ] is closely related to it in acoustic quality. It differs from [œ] mainly in being somewhat less tense and briefer in duration. [ə] is also limited in distribution:

- [ə] does not occur as the initial sound of a word (cf. all eight vowel phonemes).
- [ə] occurs in an open (unchecked) syllable only; thus it differs in distribution from all other vowel phonemes except /e/.
- [ə] does not occur in a final open syllable (Type I syllable). It is automatically replaced by [œ]
- [ə] does not occur accompanied by either phonemic length or nasality, nor under phrase-stress or junctural stress.
- [ə] is an allophone of /ø/.

The term morphophoneme is applied to an item of the phonologic structure having some special relevance to the morphology. The exact application of this term to the unit in question /E/ will be made clear in the examples listed below. (Variant pronunciations may not all be equally acceptable socially, but all conform to the structural patterns of French).

1. Monsieur /møsjø:/ ~ /m-sjø:/ ~ /mEsjø:/
2. Delahaie /dølae/ ~ /dølaɛ/
3. premier /prømje/
4. nous prenions /nuprønjõ/
5. exactement /ɛgzaktømã/
6. donnez-le /done - lø/
7. ça ne prouve rien /san pruvørjɛ̃/ /sa nE pruvErjɛ̃/
8. tout ce et ceux qui te touchent /tu sø e sø: kittu ʃ/ /tu sE e sø: kitE tuʃ/
9. ce que j'ai dit est vrai /skø ʒe di ɛ vrɛ/ /sEkøʒediɛvrɛ/
10. je ne sais pas /ʒønsepa/ /ʒEnEsepa/
11. en faisant [ã fzã] [ã fəz ã] /ãfEzã/
12. à ne rien faire /anørjɛ̃fɛr/ /anErjɛ̃.../

13. la nappe rouge /lanap-ru$_3$/ /,,,napEru$_3$/

14. on approuve /õnapruv/

15. Dans le pré, des meulons s'alignaient. De l'autre côté
[d ã l pre de mø:lõ saliɲɛ de lo:trθ kote

du sentier, des melons mûrissaient au soleil,
dy sãtje de m-lõ myrisɛto· sø lɛ j]

meulons /mø:lõ/ ≠ melons /mElõ/

In these examples /E/ appears spelled in three different ways: "-on-" in Monsieur, "-ai-" in faisant and "-e-" in the other citations.

In item 1, [møsjø] is the polite form; [m-sj ø] may occur in such an utterance as "Oui, Monsieur·" where [m-sj ø] is preceded by a vowel, in a more relaxed or familiar manner of speaking; [psjø] represents a pronunciation of [msjø] where by assimilation to [s], [m] loses both voice and nasality. This form is very informal, some would class it as substandard.

Items 2-6 all have a stable vowel [œ] = /ø/ characterizing the phonemic expression of the morpheme in question. In none of these cases is it appropriate to talk about "mute e", first because the letter e is part of the spelling and not the sound system, and second, because it is no more mute than the vowels in

Despres /depre/
prunier /prynje/
évidemment /evidamã/

Therefore, items 2-6 do not include the morphophoneme /E/ but rather the phoneme /ø/.

Item 7 includes the case of prouve /pruvE/ having here the final /E/ realized as /ø/ before the word /rjɛ̃/.

The morpheme ne /nE/ is pronounced as /n/ in items 7 and 10, but as /nø/ in item 12, before /rj-/.

The morphemes ce que (Item 9) are pronounced [skœ] /skø/ or [səkə] /sEkø/. Thus the sequence ce que is not pronounced [sək] or [sœk]. But ce has a full-vowel realization /sø/ in item 8; ce and ceux /sø:/ are in opposition. In the latter part of item 8, qui te touchent furnishes an example of zero realization of /E/ in te.

Note also the gemination of the two /t/ thus juxtaposed. (cf. Chapter I for articulatory characteristics of geminates, see also homorganic under Consonant Phonemes p. 34). The same realization of /E/ as a zero occurs in item 11, where the fact of juxtaposition of the consonants /f/ and /z/ sets the stage for an assimilation, /f/ acquiring voice vibration by anticipation of the voiced /z/.

Items 13 and 14 show the sequence /p-r/ and /...pr.../ between similar vowels, and similar syntactic position, i.e. followed by the group-final syllable-peak [-u:v] and [-u:ʒ] and the terminal juncture. Item 13 /p-r/ is an example of open transition which has structural significance in view of the contrastive example in item 14 /...pr.../. Therefore, we incorporate the symbol for open transition in the phonemic transcription /-/.

The phonetics of this opposition are that in the sequence /pr.../ of prouve, the voicelessness of /p/ spreads to the following /r/, another example of assimilation [pxu:v] . The specific signal of the open transition between /p/ and /r/ is the non-assimilation of /r/, i.e. [nap-ʏu:ʒ] with voiced [ʏ] .

In Item 15 the opposition or contrast between /E/ and /ø:/ appears in the words meulon (haycock) and melon (melon). Whereas meulon has one pronunciation [mølõ] = /mø:lõ/, the word melon may be pronounced in three variant forms:

- [m-lõ] with a phonetic open transition between [m] and [l]. This is automatic. Therefore, it is not necessary to show the open transition explicitly in the phonemic transcription. It is structurally a zero.
- [mə lõ] at a somewhat slower tempo.
- [mœlõ] , signaling an emphasis on the word.

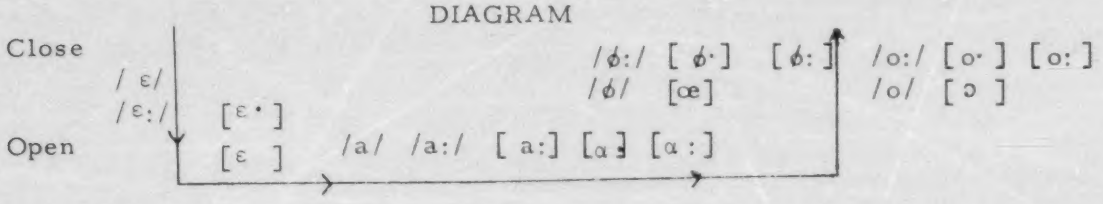
The first two forms are stylistic variants, in a restricted sense of "stylistic." The last one might be phonemicized as /mølõ/. But all three forms are covered by the expression /mElõ/.

The morphophoneme /E/ then, is realized in various conditions as /ø/ (but never /ø:/), or [ə] or /-/ or zero. Since [ə] is not in contrast on the phonemic level with /ø/, it appears here as a variant between square brackets. Zero is of course neither a phoneme nor a phone, but rather the absence of either, at a place in the sequence.

of sounds where, under other conditions, the phonic realization of the morphology would require an audible signal.

The four vowel phonemes which occur with the additional feature of phonemic length /:/ are /ɛ, a, ø, o/. It is significant that the allophones realized in these distinctively lengthened forms are [ɛ :] (more open), [ɑ:] (farther back), [ø :] (closer), and [o :] (closer). To diagram this in another way:

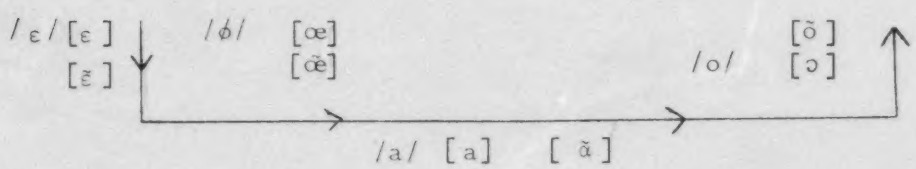
DIAGRAM



The allophones of /ɛ :/ are phonetically more open than [ɛ] . The allophones of /a:/ may be farther back than [a] , i. e. [ɑ˙] or [ɑ:] . The allophones of /ø:/ and /o:/ are closer respectively than [œ] and [ɔ] .

The same four vowel phonemes also occur accompanied by the additional distinctive feature of nasality /~ /. A similar, but not identical, diagram accounts for the allophonic features:

DIAGRAM



To summarize: the apertures for [ɛ̃] and [œ] are greater than for the norms [ɛ] and [œ] , respectively; the tongue position for [ɑ̃] is farther back than for [a] , and [õ] has a closer mouth opening than [ɔ] .

The features of /:/ and / ~/ are mutually exclusive. This means simply that given a nasal vowel /ɛ̃/, /ɑ̃/, /ø̃/, /õ/, there is no contrastive length. It is true that the nasal vowel is phonetically longer than its oral counterpart in the same syllable-type, and in comparable syntactic position, but without contrastive (phonemic) length.

J'en ai sept. [ʒɑ̃nesɛt] /ʒɑ̃nesɛt/

C'est une sainte. [sɛtyns ɛ̃:t] /sɛ tynsɛ̃t/

Or again, whereas there is a contrast of length between the oral vowels in mètre /mɛtr/ (meter) and maître /mɛ:tr/ (master), in cintre /sɛ̃tr/ (coat-hanger), it is impossible to determine whether this vowel is phonemically /ɛ̃/ or /ɛ̃:/, since the greater duration of all nasal vowels is phonetically automatic. The question is irrelevant.

PHONOTACTICS

The typical arrangements of consonant and vowel phonemes to constitute syllables has already been alluded to (p. 16). Phonotactics is the term applied to the study of patterns of sequential order of phonemes and to statements concerning such sequences, which characterize a language structure.

In French the predominant syllable type is CV (consonant and vowel) according to an authoritative count, amounting to 56%. Other open syllables, CCV, number 16%; V, 6% and CCCV, 1%. Thus approximately 79% of all syllables in French are open syllables ending in V. The rest are CVC 18% and the rarer types CVCC, CVCCC, etc. making up the remainder.

The syllable type CCV deserves a further comment: the syllable-initial clusters are /pr-, pl-, br-, bl-, tr-, dr-, kr-, kl-, gr-, gl-, fr-, fl-, sp-, st-, sk-/ etc.

Beyond the sequences of consonants and vowels, phonotactics deals also with sequences of syllables. A language which had only CV syllables could have two kinds of transition between syllables: VC in close transition, and/or V-C with open transition.

Since the CVC type occurs also in French, some transitions between syllables are from consonant to consonant: either CC in close transition (cf. the clusters above) or C-C in open transition:

nappe rouge	/nap-ruʒ/	://CVC-CVC//*
on approuve	/ɔ̃ na pruv/	://V CV CCVC//
par terre	/par tɛr/	://CVC CVC//

In these examples we have at the syllable boundary, respectively:

---

*Double slant-lines// are used here to enclose phonotactic notations. The ligature indicates a transition from syllable to syllable.

- Open transition between consonants //C-C//. Note that this sequence /p-r/ is in structural contrast with the initial cluster /pr/ below.

- Close transition between vowel and consonant //VC// -- /õ n /, and between vowel and initial cluster //.. V CCV// -- /..a pru../. In the sequence /pr/ there is also a close transition which goes without saying since it occurs within the syllable.

- Close transition between consonant and consonant //CVC CVC// par terre [pax tɛːʏ] (cf. assimilation and gemination phenomena.

Thus open transition serves to mark a syllable boundary, but all syllable boundaries are not so marked. For example, the sequence CV is a typical syllable even if the consonant belongs to one word and the vowel to the following word--

on approuve /õ na pruv/.

Transitions between syllables involving vowels are of two kinds: close or open (VV or V-V).

Close transitions between vowels are referred to as hiatus (in Latin 'opening'). In the sequences /i/ or /y/ or /u/ followed by another V at normal tempo, the high vowel may tend toward a consonant by shortening and tightening the articulation.

il y a [ilia ~ ilja]

tu as [tya ~ tɥa]

à Jacques ou à Paul? [a ʒaˑkua pɔl ~ a ʒakwa pɔl]

Stated in more specific terms, the rules are:

1. /i/ before another vowel may be replaced by /j/, unless it bears some kind of stress, e.g. line 2, p. Phonemic Transcription: qui existe [ki ɛgzist], qui est [kjɛ]. This last example forms but one syllable //CCV//. Note the case of Qui est là? [ki ɛ la] which is not subject to a similar reduction since the interrogative qui? is a stressed form.

2. What has been said of /i/ applies also to /u/. Before another vowel /u/ not stressed may be replaced by /w/, e.g. en jouant

(while playing) is pronounced either [ãʒuã] or [ãʒwã]. In other words [ãʒwã] represents a reduced variant of [ãʒuã]. The form joua [ʒua] (played) varies with [ʒwa], as a reduced pronunciation, but joie is only [ʒwa]. Similar pairs involving a verb-form subject to reduction over against some other part of speech are: loua [lua] (praised or rented) vs. loi [lwa] (law); roua [rua] (belabored) vs. roi [rwa] (king); troua [tʏua] (pierced) vs. trois [txwa] (three); cloua [klua] (nailed) vs. cloison [klwazõ] (partition). To these we may add toit (roof) [twa] invariably, over against the last syllable of the verb-form il tatoua (he tattooed) where [tatua] with hiatus may be reduced to [tatwa] at more rapid tempo. A further example of the same problem is furnished by the following:

la voix	[vwa]	(voice)
il la voit	[vwa]	(sees)
il la voua	[vua] ~ [vwa]	(consigned)
il l'avoua	[avua] ~ [avwa]	(confessed, admitted)

The last two verb-forms are exactly parallel to the verb-forms listed earlier, inasmuch as they all have both variant realization, either with hiatus [ua] or reduced form [wa]. However both voix and voit, as well as je, tu vois, etc, do not occur with a hiatus [ua].

Thus it is clear that [wa] contrasts with [ua] in the base forms under consideration here. Therefore /w/ contrasts with /u/, at least in the base-forms.

The rules given above which account for reduced verb-forms are then morphophonemic rules (cf. Morphology p. 111) inasmuch as they cover certain specific alterations of morphemes, such as the substitution of one phoneme for another, under stated conditions.

The problem in phonemicizing such phones as [i] and [j], [u] and [w] can be looked at from a slightly different viewpoint. What justifies the setting up of /j/ as a separate phoneme from /i/? The primary argument for this decision is one of distribution; [j] occurs not only in pre-vocalic position within the syllable so that the syllable structure is // (C) CV// -- yeux [j] les yeux [le zjø] (eyes), hier [jɛʏ] (yesterday), fier [fjɛʏ] (proud); [j] occurs also in postvocalic position within the syllable to give a structure //(C) VC// ail (garlic) [aj] . As a result the following pairs of forms come to be recognized as contrastive:

la paye, il paye [pɛj] (pay) vs. pays (country) [pɛi] in two syllables, with hiatus; le bail [baj] (lease) vs. ébahi [ebai] (astounded); fouille [fuj] (digs) vs. enfoui [ã fui] (plunged) (cf. text p.). Thus [ɛj, aj, uj] contrast respectively with [ɛi, ai, ui]. Therefore [j] contrasts with [i] and /j/ is a separate phoneme from /i/.

By a similar argument, the earlier examples of [wa] which are not replaceable by [ua] demonstrate the phonemic contrast /u/ ≠ /w/.

3. /y/ before another vowel, and not stressed, may be represented by [ɥ] or by [y] as allophones in free variation. Two factors play a part in the choice of realizations: (1) tempo--[ɥ] at faster tempo, [y] at slower, (2) no contrast is to be found between [ɥV] (V= any vowel sound) and [yV] in hiatus. The symbol [ɥ] is used then only to represent a phonetic, allophonic member of the phoneme /y/-- en tuant [ã tɥã] in two syllables, or [ã tyã] in three, both rendered by /ãtyã/ in phonemic symbols.

Internal hiatus is represented by such words as réussir /reysir/ (succeed), dehors /dǿor/ (outside), aérien /aerjɛ̃/ (aerial), Européen /ǿropeɛ̃/ (European) etc. Hiatus occurs also in such phrases as là où /lau/ (where), or as the effect of non-liaison (refus de liaison) in such phrases as pas encore /paãkor/ (not yet) (cf. /pazãkor/); ils vont en classe /ivõ ãkla:s/ (they are going to class) (cf. /ilvõtãkla:s/). Still another case of hiatus results from non-elision: le héros /lǿero/, la honte /laõt/, le un /lǿœ̃/ (the number one), la onzième fois /laõzjɛmfwa/ (the eleventh time), etc.

The next example is worth a word of comment: Il va à Oran ou à Arles? /ivaaorã↑ uaarl↓/. The upward pointing arrow indicates the juncture with rise in pitch which is characteristic of this choice--question, while the final downward arrow (drop in pitch) is typical of a final juncture. The utterance is then broken in two: /ivaaorã↑/ and /uaarl↓/. It has already been seen that the latter phrase can be [waarl]. Now each of these phrases or junctural groups contains the sequence -aa-. These vowels do not coalesce, as in the sineresis of Spanish. They remain separate syllables by being said on different pitches, at whatever tempo.

English speakers frequently use a glottal catch to preserve an audible signal for a syllabic boundary. The glottal catch, very much rarer in French, serves only as an extra signal for special emphasis:

Il va à Arles /ivaa?arl/. But the principal signal of emphasis on the word Arles as opposed to Nîmes, Paris, Bordeaux, etc. is a noticeable rise in pitch: /ivaaarl/.

The "refus de liaison" gives rise not only to hiatus, but also to another phenomenon called "enchaînement" of linking: In Ils arrivent au même instant, the form with "liaison" is /ilzarivto:mɛ:mɛ̃stã/ (This is rather formal, if not pedantic). Most usually, the pronunciation of such cases follows this model: /izarivo:mɛ:mɛ̃stã/. The transition... vo:... is a close transition CV, and is an example of linking, just as the transition...mɛ̃... is a CV linking, which does not involve a "refus de liaison."

The least common transition between syllables appears to be an open transition between a consonant and a vowel.

Duration

In addition to the feature of quality, basic to the recognition and classification of speech-sounds, the feature of duration is relevant to several separate phenomena:

- Phonemic length. In the first twenty lines of the Phonetic Transcription (p. 23) there is a considerable number of vowels marked long (symbol :). The following words only have phonemic length. They alone will then appear so marked in the Phonemic Transcription here below: /sɔ́mɛ:n, krɛ:m ro:l, dɔ́:, pa:, kɛ:s, ba:ro:, ʃo:z/

- Phonotactic duration (syllabic structure). On p. 16 the Phonetic Chart shows vowels which are short, half-long or long according to the nature of the consonant, if any, that closes the syllable. Other vowels marked long in the phonetic transcription are perceptibly long, but their length is not contrastive, i.e. phonemic. They are vowels belonging to syllables of types VI, VII, VIII (cf. p. 18), or lengthened by the effect of stress (group-stress or affective stress). Note that many of the latter are found in syllables of types I, II, III or non-finals.

- Prolongation which is the principal signal of a terminal juncture.

Junctures

All the junctures called terminal, marking the end of an intonation contour, have the characteristic of prolongation or "allongement". This term refers to the phenomenon which can readily be demonstrated by comparing the length of time taken up by a given syllable occurring at a juncture point with the length of time it takes to pronounce the same syllable in the body of a contour sequence. Compare:

. . . tous les jours.	Aujourd'hui
Voilà une chaise.	Une chaise-longue.
J'ai mangé la pomme.	Des pommes frites.
Quelle belle robe!	Une robe de soie.

Even when the vowel is marked with phonemic length, the effect of prolongation in the left-hand example, is noticeable: Assis près du vieux saule. /so:l/ Le vieux saule pleureur /so:lplœrœr/. The effect of prolongation is manifested on the average by an increase of duration of the order of 75%-100%.

As opposed to the terminal junctures, the phenomenon of open transition referred to earlier in this chapter can properly be considered an internal juncture.

The terms clipped and non-clipped refer to two distinct manners of ending an intonation contour. The clipped juncture, most noticeable on a syllable of the CV type, is marked by a constriction of the vocal cords similar to the glottal catch, a sudden closing off of the breath passage by bringing the vocal cords into contact, or almost.

The non-clipped differs from this even in a CV final syllable, in that the vocal vibrations die away more gradually. There are then theoretically eight combinations: four pitches and two manners as juncture-markers.

Pitch

The feature of pitch requires now our attention. As has been mentioned, pitch is the term we give to that variable of speech sounds which corresponds to the frequency of vibration of the vocal cords. In the various stringed instruments like the guitar, harp, violin, piano, etc., the pitches are referred to as notes. The frequency of vibration of the strings, plucked, bowed or struck, is expressible in exact numerical terms such as 440 cps (cycles per second), i.e. "orchestra A."

This is A above middle C on the piano, which is normally tuned to approximately 256 cps.

But whereas our notation of music represents exact and fixed intervals between tones, half-tones, etc. the pitches used in speech are relative. According to the analysis adopted here, there are four levels of pitch which play a part in signaling distinctive meaning through intonation.

These four pitch levels (PL) are represented by arabic numerals 1, 2, 3, 4, from lowest to highest. The four pitch-levels, considered as pitch phonemes, are the components of pitch-sequences or intonation contours. An intonation contour ends at a terminal juncture point. Contours contrast with contours:

Vous y allez	/^{2}vuzjale^{1}/	You're going there.
Vous y allez?	/^{2}vuzjale^{3}/	You're going there?

Contours usually coincide with syntactic divisions of the sentence.

We may list ten basic intonation contours.* These may be grouped as to their form or as to their function, i.e. their meaning. From the viewpoint of form, there are three contours which are characterized by a rise in pitch to PL4 (2-4); three others show a drop from PL4 (4-1); two manifest a level sequence of pitches, (1-1, or 4-4, 3-3); one a slight rise (2-3) and another a restricted fall (2-1). In order to distinguish among the several similar contours, it is appropriate to examine some examples.

Quand nous étions enfants,

1. ^{3}kã ^{2}nuz etjõ ^{4}ãfã (continuation majeure)

mes parents habitaient

2. ^{2}me ^{3}parã abit^{3}ə (continuation mineure)

23 Quai d'Orsay

3. ^{2}vɛ̃ttrwa ^{32}ke dors^{1} (finalité)

Contour 2-4, which manifests a question of the so-called yes - no type, is marked with a different juncture.

Est ce que vous en voulez?	En voulez-vous?
4. /^{2}ɛskøvuzãvule^{2}↗/	/^{2}ãvulevu^{4}↗/.

*See P. Delattre, "Les Dix Intonations de base du francais". French Review. XL. 1 (1966).

A third 2-4 contour is labeled implication and signifies something like this: "I might go on talking about this, but..."

c'était là que nous jouions
5. /^{2}setɛ la knuʒujõ$^{4\rightarrow}$ /

Evidemment
/^{2}evida ma$^{4\rightarrow}$ /

In the example "Evidemment, Madame.", the contour of the direct address Madame is parenthetical.

Madame
6. /^{1}madam ↓/

Mais non, dit-il
/mɛ^{2} nõ↓ditil↓/

The second example above is characterized by a monotone sequence, usually on the PL of the immediately preceding group-ending.

A parenthetical group following a rising contour (2-4 or 2-3) may have a monotone intonation on a high PL.

Tu n'as pas faim? mon petit.
7. /ty^{2} na pa fɛ^{3} mõ^{4} pti$^{4\rightarrow}$ /

There remain three contours all of them involving a downward pitch change: 4-1. The type of question which begins with an interrogative word or phrase (pronoun, adverb or adjective) has the further characteristic of a stress on that initial:

Qui a fait cela?
8. /ki a fɛ sla^{1}↓/

(cf. Celui qui a fait cela... [səlɥi kjafɛsla...]

Quand partez-vous?
/kã parte vu^{1}↓/

Que faites-vous là?
/kø fɛt vu la^{1}↓/

Compare with this last example the exclamation

Que vous êtes joli!

9. /4 kó vuzɛt ʒoli 1 ↓/

To indicate the internal differences which characterize these last two contours (#8 and #9), we can point out that the downward pitch change in #8, the interrogation, follows a concave curve: /4‿1/, so /4-2-1/, whereas the contour of the exclamation (#9) is more like this /4‿1/, so /4-3-1/.

Finally the contour for direct command follows a pitch-change (4-1) along a practically straight line, and without a stress on the initial: /4‿1/.

10. Taisez-vous! Sortez!
/4 1 ↓ 4 1 ↓/
tɛze vu sorte

Pitch is also used as the predominant signal for what has been called l'accent d'insistance intellectif. The phenomenon is a very frequent one, and consists of giving auditory prominence to a word by raising, and less frequently lowering the pitch on the first syllable of the emphasized word, or phrase. The over-all effect is to give a greater separation or interval between neighboring pitches. Thus raising the pitch on a given syllable increases the interval between it and the following syllables, if these are pronounced on relatively low pitch as called for by the intonation contour. Contrariwise in anticipation of a contour ending on a relatively high pitch, PL 3 or 4, the separation is achieved by lowering the pitch on the appropriate syllable of the emphasized word.

The accent d'insistance intellectif conveys essentially an oppositional meaning: this not that, with the latter term often implied. [In the text there are several examples, marked with the symbol △, whose exact significance is worth noting:

mais en rentrant à la maison — en me déshabillant
/2 △3 2 4 — 2 △3 2 4 /
/mɛzãrãtrã a la mɛ zõ / — /ã mó dezabijã /]

These are both intonemes of the shape /2-4/ - continuation majeure - but the pitch accent △3 modifies the smooth movement from PL 2 to PL 4.

Intensity

In English, intensity is an important component of stress. It is customary to recognize four degrees of stress, primary / ˊ /, secondary / ˆ /, tertiary / ˋ / and weak (unmarked).

This is beautiful	/ ðîs ˋiz byúwtifəl/*
The White House	/ ðə hwáyt hàws/
a white house	/ ə hwâyt háws/

Furthermore, English has a few pairs of words such as discus /dískəs/ discuss /diskə́s/. The placing of the stress is significantly distinctive. Again, a given polysyllabic word in English has a characteristic, fixed, stress-pattern:

over	/ówvər/
appearance	/əpíhrəns/
apprehend	/æprɨhénd/

In French there is no such word-stress as in these last examples, nor is it possible to make a stress distinction between la Maison Blanche and une maison blanche. In French the domain of intensity is not the word, much less the syllable, but the phrase. For the present, we consider that the stress or intensity peak falls upon the last syllable of a phrase. What is here referred to as the phrase if often called le "mot phonétique". This term suggests its characteristic of being an uninterrupted series of syllables, including often more than one word, e.g. article + (adjective +) noun; pronoun + (pronoun+) verb. The study of phrase-structures will be dealt with in a later chapter on Syntax.

The accent d'insistance affectif is an audible signal which gives prominence to a word, by an increase in intensity on the first syllable beginning with a consonant, of the emphasized word (symbol ▽).

un grand coq gaulois magnifique (line 8)
/œ̃ grɑ̃ kɔk go:lwa ▽maɲifik/

* The transcription symbols used here for English are those of George L. Trager and Henry Lee Smith, Jr. An Outline of English Structure, Battenburg Press, Norman, Oklahoma, 1951.

Often this initial consonant is lengthened:

par la beauté de cet instrument (line 34)
/par la b:o:te dœ stɛ̃strymã/

If the emphasized word begins with a vowel, this affective stress is placed on the second syllable, which of course begins with a consonant. This consonant is again often lengthened:

j'étais absolument (line 59)
/ʒteapsolymã/

It would be an exaggeration to contend that there is no trace of raising, or lowering of the pitch on the syllable receiving the accent affectif. However, it seems clear that this device is primarily an intensity-stress.

The accents d'insistance -- distinctif or intellectuel (pitch) and affectif or émotionnel (intensity) -- contrast with their absence:

Les Anglais sont épatants.

/ lezãglɛ sõ t epatã↓/ (unemphatic)
/ lezãglɛ sõ t épatã↓/ (distinctif)*
/ lezãglɛ sõ t eppatã / (affectif)

While it is true that the accent d'insistance distinctif is most commonly used on nouns and verbs, whereas the accent affectif more usually falls on adjectives and adverbs, nevertheless, as this example shows, such a distribution is not rigid. In any case there is a third accent d'insistance, designated here as dramatique, which falls upon prepositions and subordinating conjunctions, symbol □ . The usual manifestation of this accent dramatique is a rise in pitch (with or without lengthening), thus resembling superficially the accent distinctif. However the effect is different in two respects:

---

* The speaker, J. Thomas, suggests that the English are wonderful, contrary to what is commonly thought of them, that they are cold, aloof, unfriendly: "...A Paris, j'ai toujours été un petit peu interdit... Il ne me restait pas un sou. Alors, vous savez ce que je faisais? Je retournais à Londres. Parce qu'il n'y a que là, par une bizarrerie du sort, que j'arrivais à gagner de l'argent. Les Anglais sont épatants. Une fois qu'ils vous ont adopté, vous êtes sûr de trouver toujours un petit gagne-pain. (Recording made in the studios of Radiodiffusion-Télévision Française. ca. 1963.)

. The meaning of the preposition or conjunction is not opposed to some different or opposite meaning.

et dans cet ivoire (line 33)
/e dɑ̃ sɛt ivwar/

There is no suggestion of "inside (not outside) that piece of ivory".

. The whole prepositional phrase is given prominence by the speaker, and the hearer interprets it accordingly. Numerals frequently receive this same accent dramatique.

nous étions six enfants (line 9)
/nuz etjõ si z ɑ̃fɑ̃/

In summary, the accent affectif is an intensity accent whose distribution differs from that of the accent tonique (phrase-stress or junctural stress). The accents distinctif and dramatique both add a pitch-feature to the intonation contour.

Notes on the Phonetic and Phonemic Transcriptions

The text (pp.) is in ordinary orthography. The Phonetic Transcription (pp.) and the Phonemic Transcription (pp.57-60) can be compared, line by line.

It will be noticed that there are fewer different phonemic symbols than phonetic, since several allophones are classed together in one phoneme: [ɣ, x, R] are all classed in /r/. Phonetic length [:] is sometimes the manifestation of a juncture as in [abitɛ :] = /abit ɛ̀/; sometimes the expression of a phonotactic situation as in [tuʒu: ɣ] = /tuʒur/ or of the accents d'insistance.

Phonemic length /:/ on the other hand serves also to record certain quality contrasts such as [ɔ] vs [o] in [sɔlfeRino] = /solferino:/ as well as to indicate the contrastively greater length of the latter.

The Phonetic transcription shows the segmental phones. The stressed syllables ending stress-groups and juncture-groups, and syllables bearing the accents d'insistance, are underlined.

The phonemic transcription comprises the segmental phonemes. The stress is marked with a vertical | immediately following. There is

no pause at such points. The syllable at the juncture is not marked as stressed, since it goes without saying. The juncture syllable is automatically prolonged. Therefore the length shown in the phonetic transcription is not indicated in the phonemic. However, phonemic length is of course shown in the segmental line. The accent d'insistance distinctif and the accent dramatique appear as a higher, (or lower) pitch. The pitch levels are numbered 1, 2, 3, 4 from low to high. These numbers appear above the syllables to which they correspond. Successive syllables on the same pitch are not individually marked. The first junctural group contains six syllables, but only three are marked: the first on PL 3, the next four on PL 2 and the last on PL 4. The last syllable, at the juncture, is always marked for pitch in this transcription.

The symbols for the junctures are: → sustain, no pitch-change; ⤴ pitch-rise, clipped; ↗ pitch-rise, non-clipped; ⤵ pitch-drop, clipped.

Liaison consonant symbols appear separated by spaces from preceding and following items. There are several examples of two similar consonant symbols, /tt/, /dd/, /nn/ etc. These are pronounced as geminates, and no space separates them although a morph-boundary frequently occurs within such lengthened articulations. In /sɑ̃tɛndɑ̃fɑ̃/ the /nd/ are homorganic. There is no release of the /n/. In /arrɛte/ the geminate /r/ is part of the realization of the accent d'insistance dramatique.

INTERFERENCE

We can now restate some of the observations made in Session I. Underdifferentiation is manifested in American English in that [æ] and [æ̃] are allophones of the phoneme / æ/ whereas in French the nasality is recognized as phonemic: la nuit [lanɥi] /la nɥi/ vs. l'ennui [lɑ̃nɥi] /lɑ̃nɥi/.

Or again [p^h] and [p] are allophones of /p/ in American English, while in French phonemes /p t k/ have only unaspirated allophones in all positions.

Find other examples of phonological interference in American English and French.

PHONEMIC TRANSCRIPTION

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/kɛ̃ nu z etjõ|ãfã me parã|abitɛ vɛ̃ttrwa|ke dorsɛ

yn mɛzõ|ki ɛgzist|tugur e kjɛ mɛ̃tnã ki port lø nymero:|

vɛ̃ttrwa dy ke|anatol frãs alor|nu navjõ|ka traverse|

lø põ d solferino: pur ale o: tuilri

setɛ la|k nu ʒujõ

e yn fwa par sœmɛ:n lø ʒø:di le grã magazɛ̃|dy luvr

distribyɛ|de balõ de sypɛrbə balõ kulør krɛ:m

syr løkɛl|javɛ ð grã kok ɡo:lwa|manifik

nu|nu z etjõ si z ãfã evidɑmã nu n puvjõ pa:|ale tuz

tu le ʒø:di o: luvr pur nu fɛr done|de balõ

alor|nu z i aljõ|ə tur dø ro:l e yn fwa

setɛ a mõ tur d ale o: luvr avɛk ma nuris

ə|alor|vwala nu vwala parti setɛ dõk|a dø: pa:

õ n avɛ|ʒyst a travɛrse la ry d rivoli õ n etɛ la

e alor tu se balõ ɛtɛ dɛrjɛr|yn kɛ:s

lakɛl|etɛ ãture|dø grã ba:ro:|d kyivr

e javɛ|de z ãplwaje|laddã kjavɛk yn ʒo:z a ga:z

ʒø n se komã ãfɛ̃ bref ki gõflə|se balõ

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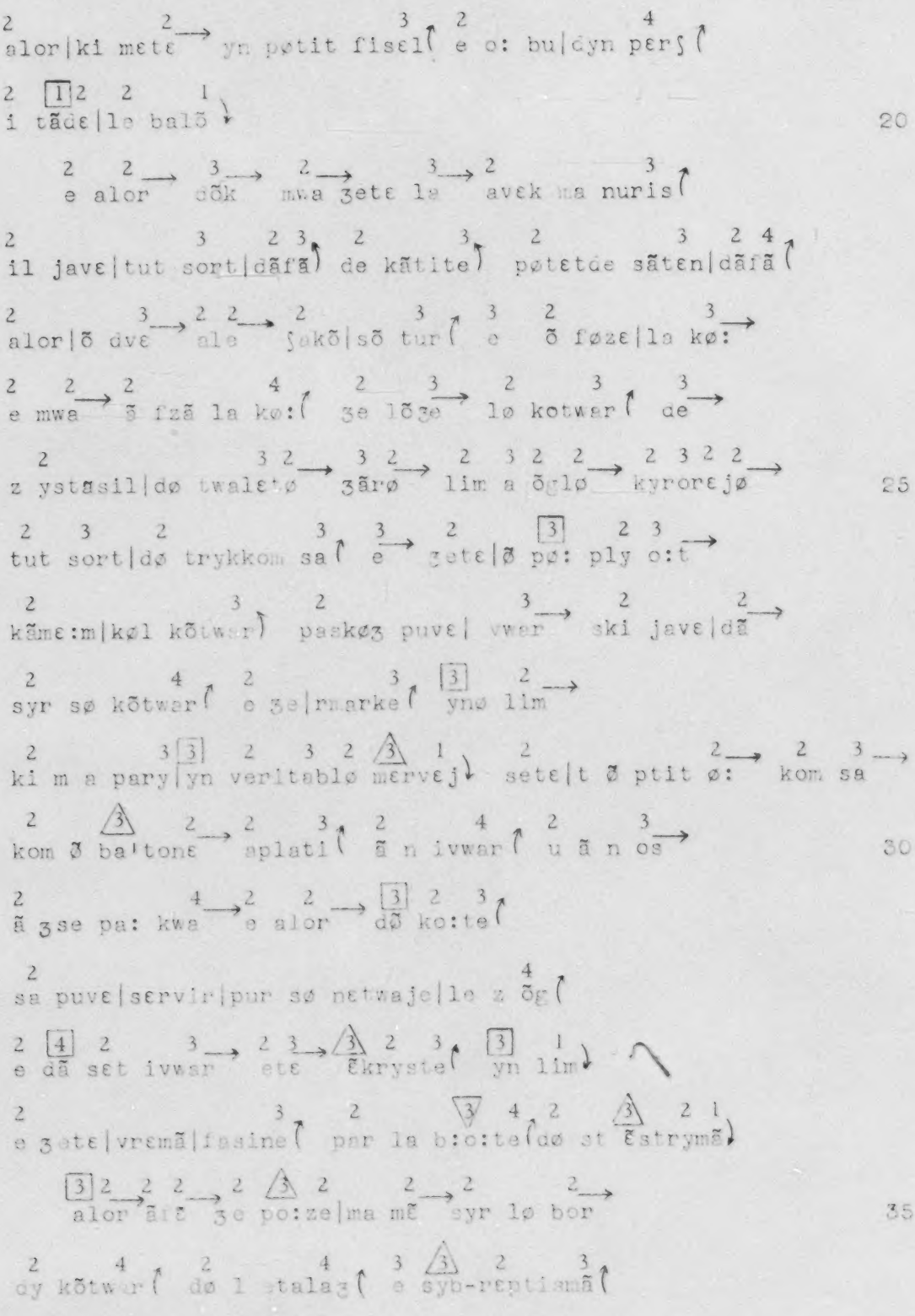
alor|ki metɛ yn pøtit fisɛl e o: bu|dyn pɛrʃ
i tãdɛ|le balõ
e alor dõk mwa ʒetɛ le avɛk ma nuris
il javɛ|tut sort|dãfã de kãtite pøtɛtde sãtɛn|dãĩã
alor|õ dvɛ ale ʃakõ|sõ tur e õ føzɛ|la kø:
e mwa s fzã la kø: ʒe lõʒe lø kotwar de
z ystasil|dø twalɛtø ʒãrø lim a õglø kyroreʒø
tut sort|dø trykkom sa e ʒetɛ|ø pø: ply o:t
kãmɛ:m|køl kõtwar paskøʒ puvɛ| vwar ski javɛ|dã
syr sø kõtwar e ʒe|rmarke ynø lim
ki m a pary|yn veritablø mɛrvɛj setɛ|t ø ptit ø: kom sa
kom ø ba'tonɛ aplati ã n ivwar u ã n os
ã ʒse pa: kwa e alor dø̃ ko:te
sa puvɛ|sɛrvir|pur sø nɛtwaje|le z õg
e dã sɛt ivwar etɛ ɛ̃kryste yn lim
e ʒetɛ|vrɛmã|fasine par la b:o:te dø st ɛ̃strymã
alor ãrɛ ʒe po:ze|ma mɛ̃ syr lø bor
dy kõtwar dø l stalaʒ e syb-rɛptismã

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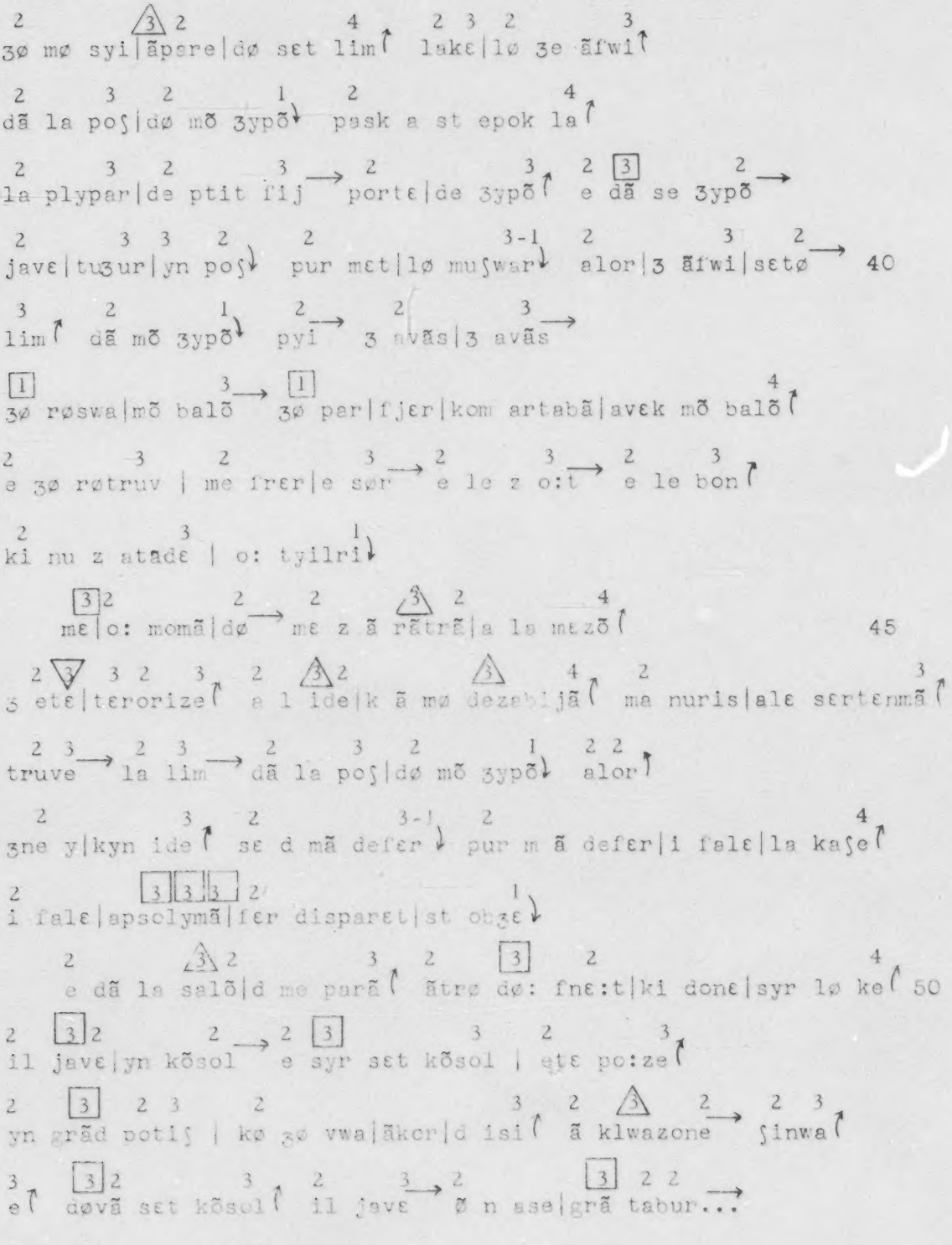
ʒø mø syi | ãpɛre | dø sɛt lim | lakɛ | lø ʒe ãfwi
dã la poʃ | dø mõ ʒypõ | pɛsk a st epok la
la plypar | de ptit fij | portɛ | de ʒypõ | e dã se ʒypõ
javɛ | tuʒur | yn poʃ | pur mɛt | lø muʃwar | alor | ʒ ãfwi | sɛtø 40
lim | dã mõ ʒypõ | pyi | ʒ avãs | ʒ avãs
ʒø røswa | mõ balõ | ʒø par | fjɛr | kom artabã | avɛk mõ balõ
e ʒø røtruv | me frɛr | e sør | e le z o:t | e le bon
ki nu z atadɛ | o: tyilri
mɛ | o: momã | dø | mɛ z ã rãtrã | a la mɛzõ 45
ʃ etɛ | terorize | a l ide | k ã mø dezabljã | ma nuris | alɛ sɛrtɛnmã
truve | la lim | dã la poʃ | dø mõ ʒypõ | alor
ʒne y | kyn ide | sɛ d mã defɛr | pur m ã defɛr | i falɛ | la kaʃe
i falɛ | apsolymã | fɛr disparɛt | st obʒɛ
e dã la salõ | d me parã | ãtrø dø: fnɛ:t | ki donɛ | syr lø ke 50
il javɛ | yn kõsol | e syr sɛt kõsol | ɛtɛ po:ze
yn grãd potiʃ | kø ʒø vwa | ãkor | d isi | ã klwazone | ʃinwa
e | døvã sɛt kõsol | il javɛ | ø n ase | grã tabur...

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2 3 3 2 3 1 3 2 2 2 2 2
yn grãd bãkɛt|ã tapisri alor pãdã kø ma sør

2 2 3 2 3 2 4 2 3 2
me frɛr tu sa alɛ|a lør ʃãbr ʒø m syi arɛte

3 2 4 2 3 2 4
ð n ɛstã|dã l sælõ ʒe vit tire|la lim|dø ma poʃ

2 3 2 3 2 4 2 3
e ʒø llɛ ʒø syi mõte|syr la bãkɛt e hup

2 3 2 2 3 1
ʒe lɛse|tõbe|la lim dã la potiʃ

2 3 2 2 4 2 3
alor|la ʒtɛ|apsolymã|trãkil ʒø m syi di

2 4 2 3 3 2 3
pɛrsonn|la truvra e ã tu ka: si ð la truv

2 4 2 3 2 1
pɛrsonn|sora|k sɛ mwa | ki l e vole/

CHAPTER III

"Verba volant, scripta manent"
Words fly away, writing remains

If it is true that man has separated himself from the other animals in having developed language, it may be said that by learning to record his language man has become civilized.

Writing has not only contributed to civilization, it created history.

It is impossible to estimate the length of time during which man has had language, and how long he was merely a talking animal before he found a way to record his speech. In any case spoken language existed for a very long time before being written down. In some language communities no writing system has been developed right down to modern times. In this sense writing is a secondary representation of language.

In another sense, writing is a secondary symbolization. A word is not the thing or notion to which it refers. It is a conventional symbol, a series of audible signals whose significance is arbitrarily agreed upon by the members of the language-community. A graphic representation of a word can be either a picture of the thing or notion referred to by the word thus recorded, or a series of letters in order corresponding to the ordered sounds which compose the word. The first system of writing is called pictographic. The best-known example is Chinese writing, in which each character represents, at least in its original form, a notion. In general then each character represents a word. Of course, during the thousands of years it has been in use, Chinese pictographic writing has undergone many changes.

A writing system is said to be logographic when it uses essentially one symbol for one word. The Arabic numerals are, for all the language communities which use them, logographic symbols: 1 has many pronunciations: one, un, une, eins, ein, eine, and so on. Similarly, certain symbols associated with arithmetic such as -minus, + plus are logographic. A Frenchman will read the equation 2 + 2 = 4 as [dø plys dø fõ katr] . He may even write in a letter, for example, "c'est + difficile" [s ɛ ply difisil] .

A system which uses one symbol for one syllable is called a syllabary. Japanese has two such syllabaries in present-day use, both derived from a pictographic system: Katakana is roughly comparable to our

block-letter printing, while hirangana is a cursive syllabic writing. Katakana is used also somewhat as we use italics, to transcribe foreign words or names.

The most widely used basis for writing speech is the alphabetic system. And among the alphabets in use, the Latin alphabet is the most widely distributed in our European and American cultures. Underlying all the alphabetic writing systems is the principle of equating one letter to one phoneme.

However the very fact of the relative permanence of writing gives rise to disparity between the phonology and the orthography. Whereas the spoken language is constantly changing, in one period slowly, at another time rapidly, the writing system is fixed and is the object of conservative tendencies.

There have been eight editions of the Dictionnaire de l'Académie Française: 1694, 1718, 1740, 1762, 1798, 1835, 1877, 1935. In general each edition has been characterized by conservatism in spelling, although some notable modernizations can be mentioned, e.g. some silent letters (see below) and particularly the letter c in faict (Latin factum) sçavior (under the influence of Latin scire, although savoir comes from sapere), were dropped in the third edition (1740). The fourth edition drops the letter h from many words previously spelled with th, e.g. thrône. Further losses of h were recorded in the seventh edition in 1877.

The sixth edition (1835) is known for having substituted the spelling ai for oi in the imperfect and conditional endings of all verbs, and in adjectives of nationality, e.g. français.

The most justifiable criticism of the Dictionnaire seems to be not that the Academy has been conservative. Rather, it is that it has sanctioned and perpetuated many inconsistencies which after all are the main cause of the difficulties in learning to spell French, e.g. consonne (consonant) but consonance.*

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*In the Preface to the seventh edition (1877) of the Dictionnaire de l'Académie Française, we read:

Les innovations qu'elle (l'Académie) s'est permises se bornent en général, aux retranchements de quelques lettres doubles, consonnance, par exemple, qu'elle écrit par une seule n, consonance. Dans les mots tirés du grec, elle supprime presque toujours une des lettres étymologiques quand cette lettre ne se prononce pas; elle écrit: phtisie, rythme et non phthisie, rhythmes. L'accent aigu est remplacé par l'accent grave dans les mots: piège, siège, collège, et dans les mots analogues. L'accent grave prend aussi la place de l'ancien trema dans les mots poème, poète, etc. (p. xi).

Outside the Academy, over the last hundred years efforts to modernize the spelling of French have met with resistance from the Academy, from printers, from school-men and even the grand public.

Such conservatism is explainable by the fact that correct spelling came to be regarded in France as a mark of education. Bad spelling was thought to be evidence not only of ignorance but also stupidity. A good speller achieved then a certain social acceptance and status. Quite similar attitudes seem to be widespread in this country too.

It can be argued that in a highly literate society, the function of spelling is not necessarily to remind the reader of the sound of the words he sees, but to give cues to differences of meaning among homonyms. For instance there are no less than six different words in French having the same sound /sɛ̃/: sain (healthy), saint (saint), sein (breast), ceint (belted), seing (signature), cinq (five). There are many sets of homonyms like this.

The pressure to make such differences evident and immediate for the eye, as well as pressures of other kinds favor still, and have favored at various periods of history the preservation of certain etymological elements, quite irrespective of the sounds ascribed to the letters. One example will make this clear: doit from Latin debet (he owes) and doit from digitum (finger), not only sounded alike but looked alike for a time. But the g of digitum was inserted at the time of the Renaissance and has persisted, although at no time has the pronunciation in French been such as to suggest the letter g.

Another factor is worth noting: The phonology of Latin comprised five vowel phonemes, represented by five vocalics,* namely, i, e, a, o, u. In the preceding Chapter we found that French has no less than eight oral vowel phonemes, plus the distinctive feature of nasality /- /. It is clear that some devices had to be found to supplement the five Latin vocalics. This explains such spellings as ou for /u/ since u had been used for the spelling of /y/. Similarly /ø/ is in a sense a French creation, the digraph eu came to represent it. In a few words the letter o was added to reflect the etymology: bœuf /bøf/, from boven formerly beuf.

In Old French (9th-14th centuries) there were a number of diphthongs -- two vowel-like sounds combined in one syllable. These were reduced to simple vowels by the beginning of the modern period (16th-17th centuries):

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*W. Nelson Francis: The Structure of American English. New York, 1958, p. 447.

ai → /ɛ/ ~ /e/, au →/o/, eu →/ɔ/ etc. The diagraphs have remained in the spelling in most cases.

French spelling, even more than English spelling, uses a great many silent letters. The word for finger doigt with an etymologically inspired g has been mentioned. Many other silent letters have been kept in the spelling even after they ceased to be pronounced; final s and t particularly, but almost all consonants. As a rule of thumb the letters c, f, l, and r in final position usually represent a sound.

From what has been said the conclusion can be drawn that although French spelling is basically phonemic in origin, there has been a strong tendency to use what may be called morphological spellings, both for the differentiation between homonyms, and more especially between grammatical morphemes (see Chapter V) having the same sound: -/ɔ̃/ -ons, first person plural ending of most verbs and -ont third person plural of the future tense.

The attempt to analyze the system of French spelling along the lines followed in the preceding chapter, suggests the identification of the graphemes as units of the system. A grapheme is essentially that class of alphabetic (or other) shapes which represent a phoneme: Thus most consonantals (letters which represent consonants in the phonology) are simple graphemes, p, b, d, r, l, etc. Allographs (cf. allophones) are the doubled pp, bb, dd, rr, ll, which have the same representational values as the simple letters. Similarly th in thé is an allograph of < t > (the angle brackets are borrowed from W. Nelson Francis); the same may be said of ph as an allograph of f as in photographie /fotografi/. *

The following table of spellings for the phonemes identified in the preceding chapter will show the variety of graphemes of the French writing system.

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* For our purposes we disregard such variation in shapes as belong to typography: type faces, including fat type, italics etc., and also the great variety of shapes used in hand-writing. These variants are not properly allographs in the technical sense here proposed.

CONSONANTS

Phoneme	Graphemic Symbol	Example	Pronunciation
/p/	p	place	/plas/
	pp	échappement	/eʃapmã/
	b	absolu	/apsoly/
/t/	t	tien	/tjɛ̃/
	tt	attache	/ataʃ/
	d	grand oiseau	/grãtwazõ/
	th	thé	/te/
/k/	c	cou	/ku/
	k	kaki	/kaki/
	q	coq	/kok/
	ch	choeur	/kœr/
	qu	quel	/kɛl/
	que	casque	/kask/
	x	excès	/ɛksɛ/
/b/	b	bon	/bõ/
	bb	abbé	/abe/
/d/	d	date	/dat/
	dd	additif	/aditif/
/g/	g	goût	/gu/
	gu	guider	/gide/
	c	second	/sEgõ/
	x	exact	/ɛgzakt/
/f/	f	fou	/fu/
	ff	effet	/efɛ/
	ph	phrase	/fra:z/
/s/	s	sens	/sãs/
	ss	poisson	/pwasõ/
	c	célèbre	/selɛbr/
	c	commençant	/komãsã/
	t	nation	/nasjõ/
	x	six	/sis/
	sc	scène	/sɛn/
/ʃ/	ch	chat	/ʃa/
	sch	schisme	/ʃism/
/ʒ/	j	jade	/ʒad/
	g	gens	/ʒã/
	ge	rangeais	/rãʒɛ/
		gageure	/gaʒyr/
/v/	v	vous	/vu/
	f	neuf ans	/nœvã/
	w	wagon	/vagõ/

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Phoneme	Graphemic Symbol	Example	Pronunciation
/z/	s	poison	/pwazõ/
	x	sixième	/sizjɛm/
	z	zèle	/zɛ:l/
/l/	l	palme	/palm/
	ll	tranquille	/trãkil/
/r/	r	rayon	/rɛjõ/
	rr	terre	/tɛr/
	rh	rhubarbe	/rybarb/
/m/	m	mère	/mɛr/
	mm	femme	/fam/
/n/	n	nous	/nu/
	nn	sonnette	/sonɛt/
	mn	condamner	/kõdane/
/ /	gn	compagne	/kõpaɲ/
	ign	oignon	/oɲõ/
/j/	i	mien	/mjɛ̃/
	il	travail	/travaj/
	ille	faille	/faj/
	i	faïence	/fajãs/
	y	yeux	/jø:/

SEMI-VOWELS

Phoneme	Graphemic Symbol	Example	Pronunciation
/w/	ou (+i)	enfouir	/ãfwir/
	ou (+e)	fouet	/fwɛ/
	o (+i)	voir	/vwar/
/y/	u (+i)	puis	/pųi/

VOWELS

Phoneme	Graphemic Symbol	Example	Pronunciation
/i/	i	pile	/pil/
	î	gîte	/ʒit/
	y	type	/tip/
	naï	naïf	/naif/
/e/	e	effusion	/efyzjõ/
	e	généreux	/ʒenerø:/
	er	donner	/done/
	ez	assez	/ase/
	ai	achetai	/aʃte/

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Phoneme	Graphemic Symbol	Example	Pronunciation
/ɛ:/	ê	fête	/fɛ:t/
	aî	maître	/mɛ:tr/
	ai	(ils) s'aiment)	/...sɛ:m/
	è	zèle	/zɛ:l/
	eî	reître	/rɛ:tr/
/ɛ/	e	cette	/sɛt/
	è	achète	/aʃɛt/
	e	Noël	/noɛl/
	ei	beige	/bɛʒ/
	ai	vainement	/vɛnmã/
	é	événement	/evɛnmã/
/a/	a	frapper	/frape/
	à	là	/la/
	e	femme	/fam/
	oi	toi	/twa/
	oy	soyons	/swajõ/
	oê	poêle	/pwal/
/a:/	â	bâton	/ba:tõ/
	a	bas	/ba:/
	oi	trois	/trwa:/
	oê	poêlon	/pwa:lõ/
/o/	o	obéir	/obeir/
	au	Paul	/pol/
	ô	hôtel	/otɛl/
/o:/	o	clos	/klo:/
	ô	môme	/mo:m/
	au	mauve	/mo:v/
	eau	l'eau	/lo:/
/u/	ou	poule	/pul/
	oû	goût	/gu/
	où	où	/u/
/y/	u	mur	/myr/
	û	mûre	/myr/
	eu	eu	/y/
/ø:/	eu	meugle	/mø:gl/
	oeu	voeu	/vø:/
/œ/	eu	jeune	/ʒœn/
	oeu	boeuf	/bœf/
	oe	oeil	/œj/
	ue	cueillir	/kœjir/
	e	premier	/prœmje/
/œ̃/	un	commun	/komœ̃/
	um	parfum	/parfœ̃/
/ɛ̃/	im	important	/ɛ̃portã/
	in	dinde	/dɛ̃d/
	ain	vaincre	/vɛ̃kr/
	aim	daim	/dɛ̃/
	ein	ceindre	/sɛ̃dr/
	eim	Reims	/rɛ̃s/

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Phoneme	Graphemic Symbol	Example	Pronunciation
	en	tient	/tjɛ̃/
	yn	syndique	/sɛ̃dik/
	ym	sympathique	/sɛ̃patik/
/õ/	om	tomber	/tõbe/
	on	fond	/fõ/
/ã/	an	ancre	/ãkr/
	am	ambition	/ãbisjõ/
	em	embêter	/ãbɛte/
	en	entier	/ãtje/
/E/	e	reposer	/rEpo:ze/
	ai	en faisant	/ãfEzã/
	on	monsieur	/mEsjǿ:/

The writing system of French uses other graphs beside the segmental graphemes, which include of course the accent marks: accent aigu /aksãtɛgy/ é, accent grave /aksãgrav/ è, accent circonflexe /aksãsirkõflɛks/ ê, tréma /trema/ e, and the diacritic cedilla under ç cédille /sedij/ e.g. fransais /frãsɛ/. In addition the apostrophe (apostrophe) /apostrof/ as in l'an /lã/ and the trait d'union /trɛdynjõ/--as in dites-le-moi must be mentioned. Furthermore the several signes de ponctuation (punctuation marks) are approximate signs of suprasegmental elements such as junctures: virgule/virgyl (comma); point-virgule /pwɛ̃ virgyl/ (semi-colon); deux points /dǿ:pwɛ̃/ (colon); point /pwɛ̃/ (period); point d'interrogation /pwɛ̃dɛ̃tɛ̃rogasjõ/ (question mark); point d'exclamation /pwɛ̃dɛ̃k sklamasjõ/ (exclamation mark); points de suspension /pwɛ̃ d syspãsjõ/ (suspension marks or three dots); parenthèses /parãtɛz/ (parenthesis); guillemets /gijmɛ/ (quotation marks); tiret /tirɛ/ (dash).

Another, rather different sort of sign involves the separation or words at the end of the line. It was noted in the preceding chapter that the most frequent syllable type is the CV type: ma-ri, beau-coup, ma-chine, (Like ch are ph, th, gn). Note also that the syllable division is arbitrary: don-ner, in-tel-li-gent. Dissimilar consonants are separated at the end of the line as follows: ac-teur, ob-te-nir etc., but fai-blesse, en-droit, ac-cla-mer, ex-tra-or-di-naire, e-xil / gzil/. Finally certain short words are not divided even though they comprise distinct phonetic syllables: boa, lion, croyons, poe-me, not po-e-me, etc.

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SESSION III

TOPIC	TIME	MATERIALS	PAGE
I. Versification	45 min.		72
A. Counting syllables			
B. Rhyme types, schemes, alternation			
C. Hiatus, liaison, etc.			
D. Practice in reading poetry	30 min.	State adopted French Textbooks	
II. Morphology: Morphs and Morphemes			83
A. Parts of Speech (Form-classes) 1. Paradigms 2. Morphological 3. Syntatic	120 min.		84
B. Oppositions	40 min.		118

Notes to Instructor

VERSIFICATION: Chapter IV

The present chapter reviews the elements which enter into the overall structure of the French language within the specialized, restricted structure that is known as versification or poetic form. The content of poetry lies beyond the scope of this chapter.

Over the almost one thousand years of French poetry there has been built up a powerful tradition. It is not our purpose here to trace the history of French verse forms. Suffice it to say regular verse of today still remains basically true to the tradition. French verse is measured language, and the unit of measure is the syllable. From time to time there have been abortive attempts to write verse on some other principle, such as the longs and shorts which characterized Latin scansion. But, apart from such rare experiments, French verse has consistently been designated in terms of the number of syllables per line: dodéca-syllabe (12), décasyllabe (10), octosyllabe (8), or vers de douze, de dix ou de huit syllabes, and so on.

Examples can be found of verse lines numbering from one to thirteen syllables. But for centuries, the most frequently used meter has been the twelve syllable line--the Alexandrine.

Louis Aragon, born in 1897, is the author of "Il n'y a pas d'amour heureux."

IL N'Y A PAS D'AMOUR HEUREUX*

Rien n'est jamais acquis à l'homme ni sa force
Ni sa faiblesse ni son coeur Et quand il croit
Ouvrir ses bras son ombre est celle d'une croix
Et quand il croit serrer son bonheur il le broie
Sa vie est un étrange et douloureux divorce
Il n'y a pas d'amour heureux

Sa vie Elle ressemble à ces soldats sans armes
Qu'on avait habillés pour un autre destin
A quoi peut leur servir de se lever matin
Eux qu'on retrouve au soir désoeuvrés incertains
Dites ces mots Ma vie Et retenez vos larmes
Il n'y a pas d'amour heureux

*Syllables bearing a group-stress are underlined.

Mon bel amour mon cher amour ma déchirure
Je te porte dans moi comme un oiseau blessé
Et ceux-là sans savoir nous regardent passer
Répétant après moi les mots que j'ai tressés
Et pour qui tes grands yeux tout aussitôt moururent
Il n'y pas d'amour heureux

Le temps d'apprendre à vivre il est déjà trop tard
Que pleurent dans la nuit nos coeurs à l'unisson
Ce qu'il faut de malheur pour la moindre chanson
Ce qu'il faut de regrets pour payer un frisson
Ce qu'il faut de sanglots pour un air de guitare
Il n'y a pas d'amour heureux

Il n'y a pas d'amour qui ne soit à douleur
Il n'y a pas d'amour dont on ne soit meurtri
Il n'y a pas d'amour dont on ne soit flétri
Et pas plus que de toi l'amour de la patrie
Il n'y pas d'amour qui ne vive de pleurs
Il n'y a pas d'amour heureux
Mais c'est notre amour à tous deux

L. Aragon

In each of the first four stanzas, the arrangement of lines is as follows:

5 lines of 12 syllables
1 line of 8 syllables

The last stanza is composed of:

5 lines of 12 syllables
2 lines of 8 syllables

The rhyme-scheme is essentially the same in each stanza: (abbcad); (abbcadd). In the strophe I, the endings in the first and fourth line making the (a...a) rhyme are said to be feminine, and together they constitute a rime feminine. This means in essence that the vowel of the twelfth syllable is followed by the morphophoneme /E/ (cf. Ch. II p.40) with one or more consonants intervening: force /forsE/--divorce /divorsE/. The second and third lines making the bb rhyme constitute a rime masculine, one ending in a vowel. So-called masculine endings include also end-syllables as in douleur--pleurs which

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are the (a...a) rhymes of Strophe V. In Strophe IV there is even a case of mixture: tard--guitare. Tard has a masculine ending while guitare has a feminine ending. This is simply one example of the "rhyme for the ear" which Aragon used a great deal.

Another irregularity is found in the fourth line of the first and last stanzas: broie (c) as a rhyme with croit--croix, (bb) and patrie (c) to rhyme with meurtri--flétri (bb). For the ear the rhyme is perfectly good. But for the eye, and in the tradition of masculine and feminine endings, the rhyme is not satisfactory. The rhyme-scheme can be clarified by noting that (c) denotes (pseudo-b) ending. For Strophes II and III, the rhyme scheme is indeed (abbba) with (a...a) a feminine rhyme and (bbb) a triple masculine while (d) is also masculine--heureux.

The traditional principle, which is widely adhered to, of alternating masculine and feminine rhymes, is generally respected here. Traditionally, in rimes plates, the term which is used to indicate two successive lines rhyming together, giving a rhyme-scheme like (aa), (bb), (cc), etc--if (aa) is feminine, then (bb) is masculine, (cc) is feminine again, and so on. The same principle of alternation is observed when we have other rhyme-schemes. In the rhyme-scheme (abbacddc), if (a...a) is feminine then (bb) is masculine and so on. A rime suffisante is achieved when the vowel and any following consonant or consonants are repeated at the end of two or more lines: force /(f)orsE/--divorce /(div)orsE/. The repetition of a preceding consonant or consonants, as in croit:croix /krwa/, constitutes a rime riche. Almost all the rhymes throughout this poem are rimes riches.

To return to the matter of the actual structure of the line of verse, here exemplified, the best means of showing its features is a phonetic transcription (Junctures are marked with arrows):

STROPHE I

	1	2	3	4	5	6	7	8	9	10	11	12
1	ʀ j→ɛ̃	nɛ	ʒa	mɛ	za	ki	a	lɔ	↓ma	ni	sa	→fɔʀs(E)
2	ni	sa	fɛ	blɛ↑	sə	ni	sɔ̃	kœ↓ʀ e		kã	til	kʀwa
3	u	vʀiʀ	se	bʀ→ã	sɔ̃	nɔ̃	bʀɛ	sɛ	lə	dy	nə	kʀwa↓
4	e	kã	til	kʀwa	sɛ	ʀe	sɔ̃	bɔ	nœ↑	ʀil	lə	bʀwa↓
5	sa	vi	ɛ	tœ̃	ne	tʀã	ʒe	du	lu	ʀɔ́	di	vɔʀ s(E)↓
6		il	ni	a	pa	da	mu	ʀɔ́	ʀɔ́↓			

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STROPHE II

	1	2	3	4	5	6	7	8	9	10	11	12
1	sa	vi↑	ɛ	lə	ʀə	sɑ̃	bla	se	sɔl	da	sɑ̃	zaʀm→
2	kɔ̃	na	vɛ	ta	bi	je	pu	ʀœ̃	no	tʀø	dɛs	tɛ̃↓
3	a	kwa	pǿ	lœʀ	səʀ	viʀ	də	sə	lə	ve	ma	tɛ̃→
4	ø̃→	kɔ̃	ʀe	tʀu	vo	swaʀ→	de	zœ	vʀe→	ɛ̃	sɛʀ	tɛ̃↓
5	di	tə	se	mo↓	ma	vi↓	e	ʀə	tə	ne	vo	laʀm↓
6		il	ni	a	pɑ	da	mu	ʀǿ	ʀǿ↓			

STROPHE III

	1	2	3	4	5	6	7	8	9	10	11	12
1	mɔ̃	bɛ	la	muʀ→	mɔ̃	ʃɛ	ʀa	muʀ	ma	de	ʃi	ʀyʀ→
2	ʒə	tə	pɔʀ	tə	dɑ̃	mwa→	kɔ	mœ̃	nwa	zo	blɛ	se↓
3	e	sǿ	la	sɑ̃	sa	vwaʀ	nu	ʀə	gaʀ	də	pɑ	se→
4	ʀe	pe	tɑ̃	ta	pʀɛ	mwaʃ↑	le	mo	kə	ʒe	tʀɛ	se↑
5	e	puʀ	ki	te	grɑ̃	zjǿ	tu	to	si	to	mu	ʀyʀ↓
6		il	ni	a	pɑ	da	mʊ	ʀǿ	ʀǿ↓			

STROPHE IV

	1	2	3	4	5	6	7	8	9	10	11	12
1	lə	tɑ̃	da	pʀɑ̃	dʀa	vi↑	vʀi	lɛ	de	ʒa	tʀɔ	taʀ↓
2	kə	plœ	ʀə	dɑ̃	la	nɥi	no	kœ→	ʀa	ly	ni	sɔ̃↓
3	sə	kil	fo	də	ma	lœ→ʀ	puʀ	la	mwɛ̃	dʀə	ʃɑ̃	sɔ̃↓
4	sə	kil	fo	də	ʀə	gʰɛ̃→	puʀ	pe	je	ʀœ̃	fʀi	sɔ̃↓
5	sə	kil	fo	də	sɑ̃	glo→	pu	ʀœ̃	nɛʀ	də	gi	taʀ↓
6		il	ni	a	pɑ	da	mu	ʀǿ	ʀǿ↓			

STROPHE V

	1	2	3	4	5	6	7	8	9	10	11	12
1	il	ni	a	pɑ	da	muʀ→	ki	nə	swa	ta	du	lœʀ↓
2	il	ni	a	pɑ	da	muʀ→	dɔ̃	tɔ̃	nə	swa	mœʀ	tʀi↓
3	il	ni	a	pa	da	muʀ→	dɔ̃	tɔ̃	nɔ	swa	fle	tʀi↓
4	e	pa	ply	kə	də	twa↑	la	muʀ	də	la	pa	tʀi↓
5	il	ni	a	pɑ	da	muʀ→	ki	nə	vi	və	də	plœʀ↓
6		il	ni	a	pɑ	da	muʀ	ʀø	ʀø↓			
		mɛ	sɛ	nɔ	tʀa	mu	ʀa	tu	dǿ↓			

In each line, the twelfth syllable bears a group-stress which is a very weak increase in intensity as compared with preceding syllables in the phrase. The stress may be reinforced by the prolongation which signals a juncture, and by the pause which may occur at a juncture-point.

Such a combination of these three elements is found at the end of lines 3, 4, 5 in Strophe I (croix, broie, divorce) and at the end of each line of Strophe V. The same is true at the words ni son coeur in Strophe I, line 2. At each of these juncture points in the cited passage, the intonation takes a drop to PL 1.

In Strophe I lines 2 and 3, there is an example of enjambement, a (run-on). The word croit receives, at most, a group-stress. No juncture, rather a possible liaison, would occur in prose in this construction il croit ouvrir /ilkrwatuvrir/. The liaison is not made here, and thus the rhyme is preserved.

The primary rhythmical feature of French verse is then the stress (plus additional optional signals) at the line-ending. Furthermore, in most of these twelve-syllable lines, the sixth syllable is also marked with stress. This is known as a césure or caesura. A caesura is regular when it occurs on the sixth syllable of an Alexandrine; otherwise it is considered irregular. In line 2 of Strophe I: "Ni sa faiblesse ni son coeur Et quand il croit", the fourth, the eighth and twelfth syllables are marked by stress. The line is then divided into three parts of four syllables each, i.e. 4 + 4 + 4.

Another traditional requirement of the regular Alexandrine is that the sense is complete within a given line. This means that the meaning does not overflow the twelve syllables and also that within the sequence of twelve syllables there is semantic coherence. Such a requirement is satisfied by those lines kept as twelve syllable lines in the variant arrangements proposed hereafter (pp.77-78).

The regular caesura divides the line into two parts, called hemistiches or half-lines. Each hemistich is characteristically divided into two parts by the stresses occurring (in the following arrangements):

3 + 3 line 4 Strophe V, first hemistich. "Et pas plus que de toi"

2 + 4 line 5 Strophe I, first hemistich. "Sa vie est un étrange"

4 + 2 line 4 Strophe I, first hemistich. "Et quand il croit serrer"

1 + 5 line 1 Strophe I, first hemistich. "Rien n'est jamais acquis"

5 + 1 (no example; rather rare, anyway)

Incidentally, a line having in each hemistich the 3 + 3 (e.g. line 4 Strophe V, first hemistich) arrangement would have a rhythm quite similar to an English anapestic tetrameter:

And the wind, the black wind, on the snow shed its dark

to the extent that the weak stress in French can be likened to the metrical stress in English. This line of nerval has a similar anapestic rhythm:

Modulant tour à tour sur la lyre d'Orphée

It is amusing and instructive to rearrange the lines of this poem so that the major stresses and junctures are placed at line-endings.*

I	Rien n'est jamais acquis à l'homme	8
	Ni sa force ni sa faiblesse	8
	Ni son coeur	3
	Et quand il croit ouvrir ses bras	8
	Son ombre est celle d'une croix	8
	Et quand il croit serrer	6
	Son bonheur	3
	Il le broie	3
	Sa vie est un étrange et douloureux divorce	12
	Il n'y a pas d'amour heureux	8

The total of syllables in the first eight lines is 47 instead of the 48 syllables in the four 12-syllable lines in the first version. The reason for this discrepancy is found in the word homme which counts as two syllables in the body of line 1, but only as one at the line-ending.

II	Sa vie	2
	Elle ressemble à ces soldats sans armes	10
	Qu'on avait habillés pour un autre destin	12
	A quoi peut leur servir de se lever matin	12
	Eux qu'on retrouve au soir	6
	Désoeuvrés, incertains	6
	Dites ces mots	4
	Ma vie	2
	Et retenez vos larmes	6
	Il n'y a pas d'amour heureux	8
III	Mon bel amour	4
	Mon cher amour	4
	Ma déchirure	4
	Je te porte dans moi comme un oiseau blessé	12
	Et ceux-là sans savoir nous regardent passer	12
	Répétant après moi les mots que j'ai tressés	12
	Et pour qui tes grands yeux tout aussitôt moururent	12

* cf. L. Aragon, La rime en 1940; and particularly Arma virumque cano (1942).

	Il n'y a pas d'amour heureux	8
IV	Le temps d'apprendre à vivre	6
	Il est déjà trop tard	6
	Que pleurent dans la nuit	6
	Nos coeurs à l'unisson	6
	Ce qu'il faut de malheur	6
	Pour la moindre chanson	6
	Ce qu'il faut de regrets	6
	Pour payer un frisson	6
	Ce qu'il faut de sanglots	6
	Pour un air de guitare	6
	Il n'y a pas d'amour heureux	8
V	Il n'y a pas d'amour	6
	qui ne soit à douleur	6
	Il n'y a pas d'amour	6
	dont on ne soit meurtri	6
	Il n'y a pas d'amour	6
	dont on ne soit flétri	6
	Et pas plus que de toi	6
	l'amour de la patrie	6
	Il n'y a pas d'amour	6
	qui ne vive de pleurs	6
	Il n'y a pas d'amour heureux	8
	Mais c'est notre amour à tous deux	8

Note the rhyme-scheme evident in this presentation of Strophe V (abacacdcabee).

The succession of two vowel sounds (hiatus) particularly in two separate words has, for many years, been forbidden by the rules of versification. Modern poets in greater or lesser degree ignore this requirement. Thus in Strophe I, line 6 and Strophe V, lines 1-3, and 5-6 the sequence il n'y a pas [ilniapa] is an infraction of this rule.

However the similar hiatus created by the elision of /E/ in [sa viε] is permissible and has been permitted throughout the period of these "rules of versification," roughly since the middle of the 16th century.

When preceded by a vowel, and followed by a consonant, /E/→ zero in prose, but such a sequence is forbidden according to strict rules of versification. Here again, some contemporary poets ignore the rule.

The counting of syllables in order to maintain and respect the basic metrical qualities of French verse, poses a number of problems. These have to do with the kinds of transitions between syllables--hiatus, elision, liaison--and, in important measure, with the various realizations of the morphophoneme /E/ (cf. p. 40).

. It has already been noted that the presence of a /E/ beyond the 12th syllable constitutes a feminine ending. Inasmuch as the line ends with a juncture, at least in the vast majority of cases, we recognize the situation as one in which /E/ is realized as zero (cf. p. 42), therefore, it does not count.

. Within the line and followed by a vowel, /E/ → zero even across the boundary of the cesura.

Strophe I line 3: son ombre est [sõ nõ bɛ]
Strophe I line 5: étrange et ... [etrɑ̃ʒe...]

. Preceded by a vowel, /E/ → zero when also followed by a vowel:
Strophe I line 5: sa vie est sa vi ...

. Liaison is made more frequently in reading or reciting poetry than in colloquial speech. Liaison is obligatory, it will be recalled, within a phrase or group (the sequence of forms whose last syllable is marked by a group-stress).

Strophe I line 1: n'est jamais acquis [nɛ ʒa mɛ za ki]
et quand il croit [e kɑ̃til kʀwa]
Strophe V line 1: qui ne soit à douleur [ki nø swa ta du lœ ʀ]

This liaison would not normally be made in speaking. But since it is made in the poem, if one wishes to avoid the ambiguity thus created with ta douleur (your pain) an open transition swat-a du lœ is an available device. It may well be, however, that the poet intended the ambiguity.

Liaison is normally made across a stress-point in pronouncing poetry.

Strophe III line 4 first hemistich:

Répétant après moi... [repetɑ̃ ta prɛ mwa...]

Strophe IV line 4 second hemistich:

...pour payer un frisson... [puʀ pɛje ɛ̃œ fʀisõ].

On the other hand no liaison is made across a juncture-point.

Strophe II line 4: Eux qu'on retrouve au soir désoeuvrés incertains

[ø kõ ʀə tʀu vo swaʀ dezœvʀe ɛ̃ sɛʀtɛ̃]

Strophe IV line 2: Que pleurent dans la nuit nos coeurs à l'unisson

[kə plœ ʀə dɑ̃ la nɥi no kœʀ a lyniso]

There remains the case of /E/ between consonant sounds. There are many examples of this. In general the realization is [ə], as appears in the phonetic transcription. These [ə] count as syllables:

Strophe V line 5: Il n'y a pas d'amour qui ne vive de pleurs

[il ni a p a da muʀ ki nə vivə də plœʀ]

It would be an error, however, to think that phonetic [ə] is a full syllable in any strict sense. It was pointed out earlier that this realization of /E/ is a weak (unstressable) and short vowel sound (cf. p. 40). In practice, therefore, a device called allongement compensatoire is used. It consists in giving a little extra time to neighboring syllables, particularly the preceding syllable containing a full, stable vowel. This is all the more likely if the syllable thus lengthened--by compensation--is stressed. In the example above ...qui ne vive de pleurs, the first two of the six syllables are of normal length [ki nœ]; in vive the syllable [vi] is slightly lengthened and [və] is quite short. The short [də] is compensated by the quite long syllable [ploe:ʀ]. Note the fact that this syllable has an accumulation of lengthening features:

the syllabic structure [ ] + [ʀ]

the prolongation signal of juncture, not clipped

allongement compensatoire because of the preceding [də]

The syllable structures with short, half-long and long vowel allophones, as detailed in the Phonetic Chart (p. 16) play no part in the syllable-count. This is all the more understandable since, as has been noted, the duration features are relative rather than absolute, and characterize the syntactic strings marked by group-stress and the larger phrases by junctures.

. The structural features of intonation and the accent d'insistance which is closely allied to intonation since it is primarily a pitch-accent, are present. Their function in poetry is the same as in prose. The handling of these phenomena, along with variations in tempo give the reader of poetry other and more subtle means of interpreting the text. Recall that the accent d'insistance in its two minifestations is used for emphasis either of a contrastive or adversative sense (accent intellectuel) or again with an intensive meaning (accent affectif).

The accent intellectuel consists of a relatively higher pitch than normal on the first syllable of the word emphasized:

Et pas plus que de toi l'amour de la patrie.

An accent affectif is signaled by a greater than normal intensity on the first syllable beginning with a consonant (cf. p. 53) of the emphasized word. This consonant, initial of the word or of the second syllable, is lengthened or geminated:

Sa vie est un étrange et douloureux divorce [d:uluʀó...]

In each case the accent d'insistance is a kind of accidental in the melodic line of the intonation.

What has been said about verse-structure deals principally with the Alexandrine, divided into two equal parts or into three. But there are many lines with other meters. The following brief excerpt of a famous poem by Guillaume Apollinaire shows even a variety of different lines:

Sous le pont Mirabeau coule la Seine	(10)
Et nos amours	(4)
Faut-il qu'il m'en souvienne	(6)
La joie venait toujours après la peine	(10)
Vienne la nuit sonne l'heure	(7)
Les jours s'en vont je demeure	(7)

The same principles of syllable count, of stress and juncture are exemplified here. It is only that greater rhythmical variety is introduced in the spacing of stressed syllables and in the varied lengths of the lines. Notice that lines of unequal length nevertheless rhyme--line 1, 3, 4 in [...ɛn]. In line 4, la joie venait [la ʒwa vɔnɛ], joie + C (consonant) is an example of the forbidden sequence mentioned above.

In summary, French verse is measured in terms of the number of syllables per line with /E/ playing an important role in the count. Group-stresses and junctures serve to add a rhythmical element, even though the stress is not a strong dynamic beat.

CHAPTER V - MORPHOLOGY

Every linguistic unit, in each subsystem of the linguistic structure, possesses both a form and a property. As has been seen, the subsystem of phonology comprehends the phonemes and their patternings. The form of a phoneme is the phonic substance which manifests it in greater or lesser variety. The property or function of a phoneme is to be distinctively unique; that is, functionally contrastive with every other phoneme in the system.

In somewhat parallel fashion, we now proceed to examine the subsystem called morphology. The unit in this subsystem is the morpheme.

The morphemes are the smallest units of form in a construction. The term "form" in this general sense is to be interpreted as opposed to "sound." (The phoneme is the unit of sound.) The property of the morpheme is to express a distinctive meaning either on the lexical plane, or on the grammatical plane.

The lexical meaning is expressed by a lexical morpheme, to use current American terminology. The lexical morpheme is commonly called lexème in French, the term morphème being reserved for the grammatical morpheme.

The lexical meaning is in French conveyed by that portion of the word which we call the stem or base:

anim - al	anim - aux
/anim al/	/anim o:/

The stem /anim-/ is common to these two words, conveying a lexical meaning "living", to be found also in such other words as anim-er (to animate), anim-ation (animation), in-anim-é (lifeless), etc.

The suffixes /-al/ vs. /-o:/ convey what is called a grammatical meaning, namely, singular vs. plural, respectively. Furthermore, they recur, with similar values, as endings added to other stems: cheval, chevaux, etc.

Two characteristics of the grammatical morpheme emerge from what has just been stated: (1) a grammatical or flexional morpheme conveys a grammatical meaning; (2) a flexional morpheme is a recurrent element. This type of morpheme is designated in French by the term

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morphème. It implies an opposition such as singular vs. plural--i.e. the notion of number.

MORPHOLOGICAL CATEGORIES
(Parts of Speech)

The Noun

It is often found that a single morpheme, say, the noun-plural marker, is expressed in several distinct forms. Consider the variety represented by the following list of nouns in English:

Singular	Plural	Phonemic expression of the Plural*
cat	cats	/-s/
dog	dogs	/-z/
cow	cows	/-z/
horse	horses	/-ɨz/
fox	foxes	/-ɨz/
ox	oxen	/-ɨn/
sheep	sheep	(zero)
goose	geese	/-uw-/ → /-iy-/

The parallel terms in French offer fewer variations: chats, chiens, vaches, renards, moutons, oies have no audible markers for the expression of plurality, {Plural}, in the form of suffixes. However, note the following:

cheval	chevaux	/-al/	/-o:/
boeuf	boeufs	/bœf/	/bœ:/

The most convenient way to represent the Form of a morpheme is in phonemic symbols. Thus in English, the {Plural} morpheme is expressed in a number of different phonemic shapes. These various expressions are the allomorphs. Taken together they constitute the form of this morpheme. Note that they satisfy the following conditions:

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*Conventionally, morpheme designations are placed between braces {}. The designations may vary: a) a word, like "plural," to specify the grammatical meaning; b) an abbreviation of such a word, e.g. {Pl.}; c) a symbolization, sometimes derived from spelling, e.g. $\{-S_1\}$ (capital S, with subscript to distinguish it from the third person singular marker of the present indicative of verbs $\{-S_2\}$ etc.

. They all express the same grammatical meaning. This fact is the evidence for their belonging to the one morpheme of which they are submembers (cf. phonetic similarity among allophones of one phoneme).

. They are in complementary distribution. This fact establishes that they are not in functional contrast with each other (cf. complementary distribution of allophones).

English:

> /-s/ is the allomorph which is added to a noun-stem ending in a voiceless consonant phoneme other than /s/ /š/ or /č/;
>
> /-z/ is added to a noun-stem ending in a vowel phoneme or in a voiced consonant phoneme, other than /z/, /ž/, or /ǰ/;
>
> /-ɨz/ is added to a noun-stem ending in a voiceless or voiced consonant phoneme from the list of previously excluded consonants: /s, š, č, z, ž, ǰ/.

These three allomorphs are phonologically determined. That is to say that their distribution is statable in terms of the phonemes ending the stems to which these allomorphs are added. Over against the preceding, note the following case:

> /-ɨn/ is added to the unique noun ox. This allomorph is morphologically, or lexically, determined.

. Allomorphs, to be classed together as sub-members of one morpheme, must be different in phonemic shape* (cf. allophonic (phonetic) variants of one phoneme).

To return to the French nouns cited earlier and the signaling devices used to convey {Plural}, it is true that chat and chats /ʃa/ chien and chiens /ʃjɛ̃/ etc. do not use audible suffixes to signal plurality, but rather shift the signaling burden to a preceding article:

/lEʃa/	vs.	/leʃa/	/ɔ̀ʃa/	vs.	/de ʃa/
/lwa:/	vs.	/lezwa:/	/ynwa:/	vs.	/dezwa:/

*Although our attention is centered upon the audible signals, as has been pointed out earlier, it is appropriate to note also whatever signals are found only in the spelling.

Thus French is seen to have other means than English for signaling the notion of number. But here also we find various allomorphs, which

have the same grammatical meaning;
are in complementary distribution;
are manifested by different phonemic shapes.

By arranging the forms which express the morphologic opposition of number into a paradigm (cf. p.86) we make use of formal criteria to define the category, e.g. noun (Fr. nom, substantif). The category of noun in French is characterized by the opposition singular/plural. In addition, the fact that every noun in the language is either masculine or feminine is also pertinent to the noun-paradigm.* To put it another way, the noun-paradigm, or noun-category in French is in two parts: (1) masculine plus singular/plural opposition, and (2) feminine plus singular/plural opposition. The notion of number is morphologically signaled.

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*There are three groups of nouns in French exemplifying this general statement:

- Masculine and feminine nouns related only semantically, such as in English bull and cow; taureau, vache. Also a few such as le page (page boy), la page (page in a book) which are not related even historically. Their ressemblance in modern French is purely coincidental.
- Nouns having a stem in common, but different suffixes, e.g. berger /bɛrʒe/, bergère /bɛrʒɛr/; menteur /mãtœr/ menteuse /mãtøz/; acteur /aktœr/, actrice /aktris/, etc.
- Masculine and feminine nouns having the same form in pronunciation, but distinct in spelling ami, amie, /ami/ etc. or identical in spelling and pronunciation élève /elɛv/ etc. In addition, there are forms which arise out of elliptical expressions: une chèvre (goat), un (fromage de) chèvre (goat cheese); La Champagne (Champagne, province east of Paris), du champagne (du vin de Champagne) (champagne, the beverage); un demi (litre) de bière (glass of beer). The present day "demi" is much less than a half-liter. In une demi (bouteille) de vin (a half-bottle) the spelling of demi shows clearly that it is derived by ellipsis, cf. la demie (the half-hour). The bouteille, for wine, is a legal quantity approximately equal to 3/4 liter or 1/5 gallon.

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Masculine noun		Feminine noun	
Singular	Plural	Singular	Plural
cheval	chevaux	langue	langues
/ʃəval/	/ʃəvo z/	/lãg/	/lãgz/
étudiant	étudiants	femme	femmes
/etydjã/	/etydjã(z)/	/fam/	/fam(z)/

The symbol E has been used in Chapter II to designate a morphophoneme. The symbol Z, used here, is analogous. It represents a unit, pertinent to the morphology of the noun, as the expression of the grammatical meaning {Plural} , which is realized as the phoneme /z/ under some conditions, or as a zero under other conditions.

A parallel case is found in the verb-forms:

je suis (être) /ʒə syiz/ : /ʒə syis ãtre/ (I entered)

je suis (suivre) /ʒə syi/ : /ʒə syi ãdrə/ (I follow André)

Let us now examine the utterance

un étudiant étranger

/ ə̃n etydjã etrãʒe/

des étudiants étrangers

/de z etydjã etrãʒe/ or /de z etydjã z etrãʒe/

The opposition of number is audibly signaled by the liaison forms /ə̃n/ vs. /der/, or by /ə̃/ vs. /de/ in a case like

un garçon charmant	des garçons charmants
/ə̃ garsõ ʃarmã/	/de garsõ ʃarmã/

The following examples furnish the forms needed to fill out the paradigm:

Une langue étrangère	Une femme charmante
/un lãg etrãʒɛr/	/... ʃarmãt/
des langues étrangères	des femmes charmantes
/de lãgz etrãʒɛr/	/... ʃarmãt/

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The two examples with liaison /etydjɑ̃ zetrɑ̃ʒɛr/ and /lɑ̃g z etrɑ̃ʒɛr/ need a word of comment. Both are examples of liaison facultative, optional linking, as opposed to liaison obligatoire, as in /de z etydjɑ̃/. The rules for liaison facultative are very complex. These two cases illustrate this fact. Although the two phrases are grammatically identical, N + Adj., the latter, with liaison /lɑ̃g z etrɑ̃ʒɛr/ is by far the more frequent pronunciation. The reverse would be true of the other: /etydjɑ̃ etrɑ̃ʒɛr/ could be considered the norm. On the evidence, there is then a closer relationship between langues and étrangères than between étudiants and étrangers, as if langues étrangères were somewhat like a compound noun. On the other hand étudiants étrangers with the liaison sounds rather formal, almost pedantic, whereas /lɑ̃g etrɑ̃ʒɛr/ sounds a bit relaxed, quite informal.

We must then recognize that the liaison facultative designates not just one phenomenon capable of being accounted for in one simple set of rules.

The formal paradigm which characterizes the Noun category in French morphology is then

Singular / Plural	

The Adjective

From the preceding examples we can derive the paradigm of the adjective:

	Feminine	Masculine*
Singular	/etrɑ̃ʒɛr/	/etrɑ̃ʒe/
	/jɑvɑnɛz/	/ʒɑrnɔ/
Plural	/etrɑ̃ʒɛr/	/etrɑ̃ʒe/
	/ʒɑrnɔz/	/ʒɑrnɔ/

The adjective paradigm has both singular/plural and masculine/feminine markers thus forming an arrangement of forms best schematized as follows:

*The masculine form of many adjectives is obtained by dropping the final consonant sound of the feminine form. A morphophonemic rule is needed: /r/ (or is replaced by) /e/.

		Feminine		Masculine	
Singular	I	blanche	/blã ʃ/	blanc	/blã/
	II	large	/lar ʒ/	large	/larʒ/
	III	sèche	/sɛ ʃ/	sec	/sɛk/
Plural		blanches	/blã ʃ/	blancs	/blã/
		larges	/lar ʒ/	larges	/larʒ/
		sèches	/sɛ ʃ/	secs	/sɛk/

In French an adjective agrees in number and gender with the noun it modifies. Since a noun is either masculine or feminine the adjective needs both masculine and feminine (not necessarily different) forms to "agree." Since a masculine noun is used either in the singular or the plural, and the same is true for a feminine noun, the adjective, to "agree" has singular and plural forms for each gender.

Another characteristic which it is appropriate to mention in connection with the category of the adjective, is the fact of the derivation of adverbs from adjectives. It is well known that in French, as well as in other Romance lnaguages, the mechanism of such derivations is the joining of the adverb-forming suffix--ment /mã/--from Latin mente (in a frame of mind, in a manner)--to the adjective, usually in the feminine singular form. Thus largement /larʒEmã/, sèchement /sɛ ʃmã/ etc. The morphological paradigm for the Adjective category is:

Feminine	Masculine
singular	singular
plural	plural

The Determiners

In connection with the noun paradigm examples were given of "definite" and "indefinite" articles. To these determinative adjectives we add a number of other forms, such as ce, cet, cette, ces; mon, ma, mes, etc. since they occupy the same position as do the articles in relation to the noun:

le cheval blanc
ce
mon

les grandes amies
ces
mes
etc.

It is to be noted that the principal criterion for including these so-called demonstrative and possessive adjectives among the determiners is essentially a syntactic criterion. The fact that articles, demonstrative adjectives and possessive adjectives, occupy the same syntactic slot, constitutes what may be called a syntactic paradigm to complement the morphological paradigm as the basis for the setting-up of this form-class.

While it is true that mon cheval, ma famille etc. show agreement between possessive adjective and noun modified in a strictly morphological frame of reference, nevertheless mon, ma, do not conform to the syntactic patterning of adjectives as grand, blanc in le (mon, ce) grand cheval blanc:

ART	ADJ_1	NOUN	ADJ_2
le (ce, mon)	grand	cheval	blanc

We cannot have:

le cheval est *mon
le cheval est *ce

as we can

le cheval est grand
le cheval est blanc.

The Determiners

Scale of Definiteness

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-3	-2	-1		0	+1	+2	+3
/+N/	/+quantity/	/-identity/	/+quantity/ (partitif)	/+totality/	/+identity/	/+person/	/+deixis/
Ø N	de Ø N	un une des "un "une "deux "trois	du de la	le la les	le la les	mon ma mes etc.	ce cette ces

TABLE A — FRENCH

Ø	(not any) (no) Ø	a one	some Ø	the Ø Ø	the Ø	my Ø etc.	this Ø that

TABLE B — ENGLISH

The Verb

In considering the verb as a form-class, similar criteria of a formal nature are appropriate. Specifically, instead of identifying this part of speech as that which expresses "an action, a state or a change of state," we observe that the following morphological features characterize the verb:

The verb paradigm involves the opposition of person (first, second or third), the opposition of number (singular/plural), the opposition of finite/non-finite (the non-finite forms do not show person or number, whereas the finite do), the oppositions in time-reference (present, past, future; past/non-past), the opposition in focus (descriptive/narrative), the oppositions of mood (indicative/subjunctive/imperative), and voice (active, passive).

There are many more details to be examined as to the morphology of the verb, but the fact that the paradigm manifests such oppositions is a sufficient basis for setting up the category.

		Finite / Non-Finite infinitive/past participle/ pres. participle
*Tense Simple/Compound		T_1/T_2 T_3 T...
Person		$P_1/P_2/P_3$
Number:		Singular/Plural
Mood:		Indicative/Subjunctive/Imperative
Voice:		Active/Passive
*Reference:	Time Aspect Focus	

The Adverb

The morphological paradigm for the adverb is extremely simple: the French adverb has no flection, i.e. there is but one form. It is said to be invariable. As has been noted, there is a close formal relationship between adjectives and adverbs, many adverbs being derived from adjectives by the addition of the suffix -ment/mã/, most commonly to the feminine singular

largement	/larʒEmã/	
sèchement	/sɛʃ mã/	

also:	commune	/komyn/	communément	/komynemã/
	aveugle	/avógl/	aveuglément	/avóglemã/
	evident(e)	/evidã(t)/	evidemment	/evidamã/
	constant(e)	/kõstã(t)/	constamment	/kõstamã/

However the suffic -ment is not of itself a unique characteristic of the adverb class. There are noun derivatives with the suffix -ment: arrangement /arãʒma/ aveuglement /avóglémã/ (il) arrange, aveugle (verb) + ment, etc. There are also many adverbs not derived from adjectives by the addition of -ment: vite, ici, bien, très.

In the absence of any morphological paradigm for the adverb, other than the rather negative observation that it is invariable, we turn our attention to the syntactic paradigm which characterizes it. (Cf. p. 93, where a syntactic criterion was applied). This is a generally adopted procedure in grammatical analysis consistent with the classification of morpheme-types by the use of formal rather than semantic criteria.

On the basis of the observed invariability and the presence of the suffix longue (adj. f.) + ment (adverb forming suffix), we then turn to examine the syntactic characteristics:

Il travaille longuement
Il a travaillé longuement
Il a longuement travaillé

In a sentence longuement may be replaced by such other adverbs as lentement, vaillamment and many more subject to certain limitations, semantic or stylistic, etc. Thus we set up a subclass of adverbs in -ment which occur immediately after the finite verb-form, including the auxiliary, or after the past participle.

If we try to substitute some formally different items such as those already mentioned: vite, ici, bien, très, we find certain limitations: Vite replaces lentement in each of the three test sentences:

Il travaille vite.
Il a travaillé vite.
Il a vite travaillé.

Here we must note that a difference of meaning is introduced: in the first two the meaning relates to manner, "quickly"; in the third there is a meaning of time, "right away".

Il travaille bien.	Il travaille ici.
*Il a travaillé bien.	Il a travaillé ici.
Il a bien travaillé.	*Il a ici travaillé.

Bien and ici, occupy the same relative position as the lentement sub-class, in the first examples. In the other two they have different distributions: *Il a travaillé bien. and *Il a ici travaillé. are not admissible. Très may not be substituted in any of these sentences. It will be found that très does not modify a verb, but only adjectives or certain adverbs: très grand, très bien, etc. but not *très ici.

On the other hand ici may occur as predicate attribute: Elle est ici vs. *Elle est lentement. If we seek to list all the items which have the same distribution as ici, we find a considerable number of adverbs which have the semantic element 'place' in common:

ailleurs, alentour, autour, dedans, dehors, derrière, dessous, dessus, devant, là, loin, où?, partout, (tout) près.

The sentence Elle est bien comes to mind as comparable with Elle est ici, etc. where there is no agreement in either attribute. But bien does not fit in our tentative sub-class of adverbs of place.

The method here suggested for dealing with the form-class adverb leads to the listing of items in sub-classes according to their syntactic distribution. Exhaustive lists would of course exceed the limits of this book.

However, beyond the morphological and the syntactic criteria still another criterion is appropriate to the method, namely the supra-segmental signals.

Jean travaille bien (bel et bien).*
Jean fait bien (bel et bien) son travail.
Jean a (bel et) bien travaillé.
Jean a (bel et) bien fait son travail.

In the following:

Elle est bien, cette jeune fille.
Il est bien, ce garçon.

where the adjectival bien means attractive in physique or in character, the word bien in both these utterances is marked by a juncture.

Il travaille bien une heure (cinq heures) par jour.

/i travaj bjɛ̃ yn œr par ʒur /

/sɛ̃kœr/

He works well for an hour (five hours) a day.

/i travaj bjɛ̃ (n) yn œr par ur /

/sɛ̃kœr/

He works at least an hour (five hours) a day.

Although in the first example the liaison /bjɛ̃nyn/ is facultative, there is a contrast between /bjɛ̃/ in this sentence and /bjɛ̃/ (with or without liaison) in the second sentence. Before /sɛk/ the liaison factor is excluded but the suprasegmental contrast--the juncture-- remains operative.

In the next pair of sentences the same contrastive device is employed:

Il a bien travaillé une heure durant.

/ila bjɛ̃ travaje yn œr dyrɑ̃/

* The allomorph bel in the adjective paradigm occurs before a vowel: C'est un bel homme, un bel enfant. But, compare Il a beau être grand, Il a beau avoir des millions. These examples indicate that beau here is not an adjective, but something else. It is properly dealt with as a verbal. On the other hand, the whole phrase bel et bien substitutes for the simple adverb bien and is then assigned to the class of adverbials, which includes various items which function like adverbs.

"He worked well....

/il a bjɛ̃ travaje yn ɔ̀r dyrɑ̃ / (2 2 2 2 3 1)

"He worked for at least...

Again /bjɛ̃/ with a stress signals "well" the adverb of manner, while /bjɛ̃/ not stressed--and the low pitch is an additional indication--is an adverb of intensity or measure which is approximately synonymous with au moins. It precedes, discontinuously, the expression which it modifies: bien...une heure, bien...cinq heures. This latter analysis is reinforced by comparing this example with the following:

Il y a (Voilà) bien une heure que j'attends. (2 3 3)

bien cinq heures (2 3 2)

Here again, the possible liaison /bjɛ̃nynɔ̀r/ signals the close functional relationship between bien and what it modifies.

Similarly bien, and all items like it in syntactic position, preceding the adjective or adverb they modify lack the phrase stress. They may, however, bear an accent d'insistance frequently, affectif or dramatique.

Vous êtes bien aimable. (Note the liaison)

/vuzɛtbjɛ̃nɛmabl/

The list includes such common forms as: assez, aussi, fort, moins, peu, plus, presque, si, tout, très, trop. Some of these items may be combined: bien assez--(pour), tout aussi--(que) Two cautions are in order:

- The meaning does not constitute the basis for classifying these adverbs together. Consider that assez may often be translated by suffisamment; tout by entièrement, complètement; très by terriblement, diablement, vachement; trop by excessivement, etc. All these latter forms are stressable, i.e. are marked by the phrase-stress.

- Many of these items can be constructed with de + N. Many are used also elliptically. The obvious expansions (cf. ellipsis) do not result in unstressed constructions like bien, but in stressables.

To recapitulate, the form-class called adverb is recognized by the use of three criteria:

- Morphological--invariable
- Syntactic position in relation to the element modified, whether the verb or some non-verb such as an adjective or adjectival, an adverb or adverbial.
- Supra-segmental (phrase-stress or juncture) and intonation.

The Pronoun

Some members of this rather large category serve as signaling devices in connection with verb-forms, somewhat after the manner of determiners with nouns.

Example:

j'	aime /ʒɛ:m/	je	parle /ʒEparl/
tu	aimes /tyɛ:m/	tu	parles /typarl/
il	aime /ilɛ:m/	il	parle /i(l)parl/
ils	aiment /ilzɛ:m/	ils	parlent /i(l)parl/

or

nous aimerons /nuzɛmrõ/
ils aimeront /i(l)zɛmrõ/
etc.

The foregoing observation is pertinent to the first subgroup of pronouns, namely personal pronouns. The paradigm for this subgroup may take the following forms:

Personal Pronouns I

Person 1st/2nd	Number Sing/Plur	Function Subj/Object
je/tu etc.	je/nous tu/vous	je/me, moi tu/te/toi (nous/nous)

Personal Pronouns II

Person 3rd	Number Sing/Plur	Function Subj/Obj	Gender Mas/Fem/Neuter
	il/ils	il/le, lui, se elle/la, lui, elle, se ils/les, leur, eux, se elles/les, leur, elles, se	il/elle/il ils/elles

We note that in the first and second persons the forms are the same for masculine and feminine: je suis content (je = masculine)/ je suis contente (je = feminine) etc. In the third person the genders are formally signaled.

Il (Jean) est important
Elle (Jeanne) est importante

Il (---) est important de noter ceci.
(cf. C'est important à noter?

Each of the other sub-groups of the pronoun category is characterized by a particular paradigm.

The paradigm of the possessive pronouns ressembles somewhat that of the adjective. However the definite article is an essential part of these forms. Thus oppositions of number and gender are signaled--the reference being to the "thing possessed"-- by the ending forms of the pronoun and of the article or only by the article. Reference to the possessor is manifested in the various stems of these pronouns.

Possessive Pronouns

number (thing possessed) sing / plur	Gender masc/fem	Person 1st / 2nd / 3rd
le mien les miens etc.	le la mien mienne	mien/tien/sien nôtre/vôtre/leur

The demonstrative pronoun sub-group are exclusively of the third person. They are sometimes divided into simple and compound forms depending on whether the suffixed -ci -là (with hyphen in the spelling) or -ci -là (without hyphen in the neuter forms) are used or not.

Demonstrative Pronouns

Person (3rd)	Number sing / plur		Gender Masc / fem / neuter		
	celui (-ci (-là	ceux (-ci (-là	celui/	celle/	ce (ceci (cela, ça

The relative pronoun varies in form according to a much simplified system like that of the personal pronoun. The principal opposition signaled is grammatical function, i.e. subject, possessive (including the preposition de), direct object, and indirect object with the preposition à. In this last case, a supplementary opposition person vs. non-person (neuter) is manifested:

L'homme (La femme) à qui je parle...
Ce à quoi je pense....

Relative Pronoun I

Grammatical Function in Relative Clause			
Subject	Direct Object	Possessive	Indirect Object
qui	que	dont (de qui)*	à qui ** à quoi *** (neuter)

* personal antecedent (rare)
** any other preposition may be substituted for à
***more usually after a preposition we have some form of lequel, etc., with non-person antecedent

This paradigm of simple forms is flanked by another set, namely, the compound relative pronouns, composed of a stem which varies like an adjective (cf. tel, telle, tels, telles) and a prefixed definite article.

These are synonomous with the simple forms and often used to avoid ambiguity--For example:

La famille de mon frère laquelle est en voyage...

Relative Pronouns II

Subject	Direct Object	Possessive	Indirect Object.
lequel	lequel	duquel	auquel
laquelle	etc.	de laquelle	à laquelle
lesquels		desquels	auxquels
lesquelles		desquelles	auxquelles

On p. 21, line 7: :...des superbes ballons couleur crème, sur lequel (read lesquels) il y avait" ... lesquels refers to ballons. (The speaker made a slip of the tongue.)

In line 37, "Je me suis emparée de cette lime laquelle j'ai enfouie dans la poche de mon jupon." In the sentence "La montagne au sommet de laquelle on voyait un chalet..." the antecedent is non-personal and the relative pronoun is object of a preposition.

Although the forms of the relative pronoun, specifically the subject forms, do not manifest the person, nevertheless there is within the relative clause agreement of the verb with the person of the antecedent:

...c'est moi qui l'ai volée. (line 61)

C'est vous qui avez fait cela...

Nôtre Père, qui es (êtes) aux cieux...

The simple forms are considered to be of the number and gender as well as person of their antecedents. Agreement of an adjective attribute or a past participle, for instance, shows this:

La jeune fille qui est allée au cinéma...

Les pommes que vous avez achetées...

The form où is a relative adverb used to replace such adverbial phrases as à-, dans-, sur-, pendant-, etc. + lequel: au moment (à l'époque) où, a l'endroit où, la ville où...

The interrogative pronouns have forms similar in some respects to the relative. Hence their paradigms also bear some resemblance to the former. However the formal variations express principally the opposition reference to persons (Eng. who) vs. reference to non-persons (Eng. what). Furthermore, the function in the clause is manifested in the latter.

Interrogative Pronouns I

	Grammatical Function in the Clause			
	Subject	Dir. Obj.	Ind. Obj.	Prepositional
Reference to person:	qui	qui	à qui	pour, avec...
Non-Person:	qu'est-ce qui	que	a quoi	pour, avec...

Interrogative Pronouns II

The compound forms lequel, laquelle, lesquels, lesquelles may be arranged in a paradigm exactly like that of the relative pronouns I. They translate the English which, which one, which ones. Note that interrogative pronouns occur both in direct and indirect questions:

Qui a fait cela?

Je sais qui a fait cela.

The so-called indefinite pronouns are a heterogeneous group of forms which are sometimes designated in French grammars as les nominaux, to indicate that they function as noun phrases (cf. Ch. V Syntax) replace or represent nouns.

The indefinite pronouns are all of the 3rd person, but some are used in apposition to other items which are of other persons:

Nous sommes
Vous êtes
Ils sont } tous très contents

Elles sont toutes très contentes

Indefinite Pronouns I

Number	Gender
Singular / Plural	Masculine / Feminine
l'un/les uns	l'un/l'une
l'autre/les autres	l'autre/l'autre
tout/tous	tout/toute
quelqu'un/quelques-uns	quelques-uns/quelques-unes+
le même/les mêmes	le même/la même

+ the gender opposition is manifested, in Modern French, only in the plural.

Indefinite Pronouns II

Person (3rd)	Gender Masc/ Fem / Neuter	(Singular)
	aucun / aucune chacun / chacune qui que / quoi que	

Indefinite Pronouns III

Person	Always Singular	Always Plural
(3rd)	quiconque personne quelque chose rien on (subject) autrui (not subject)	plusieurs

Before closing this section on pronouns, a few residual items must be dealt with. The so-called adverbial pronouns (or pronominal adverbs) y and en conform to the syntactic paradigm of the personal pronouns. This means that they are are placed before the verb except in the affirmative imperative:

J'y vais but Allez-y!
Nous en avons but Prenez-en!

In addition to sharing the syntactic paradigm of personal pronouns, y and en, are pronominal in the sense that they replace, in a special sense of the term, phrases which include a noun:

Je vais à Paris
J'y vais

J'entre dans la salle
J'y entre

Je demeure en France
J'y demeure

Je suis chez moi
J'y suis

In these examples the adverbial function of modifying the verb is obvious. The parallel example like: Je pense à cette affaire. J'y pense. is analogous, but less clearly adverbial in function.

En replaces a phrase involving the preposition de + noun, most usually but not exclusively, referring to non-person,

Je sors de ma chambre: J'en sors
J'ai des livres chez moi. J'en ai chez moi.

J'y en ai though grammatical, is not an acceptable sentence. However, Il y a des livres can be restated as Il y en a.

Another group of left-over items such as assez, beaucoup, combien, encore, peu, trop, la plupart, etc. and the cardinal numerals are to be classified as adverbs of quantity, constructed with the pronoun en. When there is no explicit use of any nominal in the construction, these terms are to be classed either as pronominal or elliptical.

C'est beaucoup demander!

That's asking a lot!

La plupart seront d'accord.

Most will agree.

The composite formal paradigm which justifies the grouping of all these various kinds of pronouns into one category, will have somewhat this shape:

Pronouns

Person	Number	Gender	Grammatical Function
1/2/3	Sing/Plur	m/f/n	Subj/DO/IO/Prepositional*

*The forms here referred to are those used as object of a preposition. They are also designated as stressed (toniques) as opposed to unstressed (atones) or disjunctive as opposed to conjunctive. This latter term involves obviously a syntactic criterion: Il me l'a dit, a moi.

The Preposition

The preposition is invariable. The fact that the preposition precedes a nominal (noun or pronoun) constitutes its characteristic syntactic paradigm, e.g. après moi le deluge. Some prepositions readily change into adverbs, particularly in colloquial usage, e.g. Tu viens avec? (avec moi, avec nous, etc.)

The Conjunction

The close formal relationship is seen between many prepositions and corresponding conjunctions: après que, avant que, sans que, etc. The form-class of conjunction is characterized syntactically. The conjunction is placed at the beginning of a clause.

The Interjection

The part of speech called interjection is not a grammatical category. The interjection lacks formal characteristics and does not perform any grammatical function of modification evidenced by accord or syntactic position. The interjection does not enter into construction with members of other morphological categories.

The interjections are of various kinds:

- Onomatopoeas, most often used as exclamation
- Oaths or vulgarisms, many of them euphemized: pardi! (derived from par Dieu.)
- Nouns, verb-forms, adjectives, adverbs or adverbial phrases

  ma foi! Tiens! Allez! Bon! En avant!

From this rapid survey of the parts of speech, certain conclusions may be drawn. Each form-class in French is identifiable by morphological and/or syntactic criteria--i.e. by the morphological or syntactic paradigm which characterizes each. The morphological paradigm in each case involves a typical and exclusive set of morphemic oppositions.

As has been suggested a further criterion must be used at times, namely the suprasegmental signals of stress and intonation.

Mots pleins and Mots vides

These terms, in current use, call for some comment. Some grammarians use mot plein to mean a lexically "full" word. They consider that in the French language nouns, verbs, adjectives, and adverbs are mots pleins. On the other hand mots vides, also called mots grammaticaux, are not so much words devoid of lexical content, but rather words which more particularly perform a grammatical function of indicating relationships among the lexical items (mots pleins). Thus some prepositions in French such as à in the indirect object are mere signaling devices for the expression of a grammatical function.

- Il obéit à son père
  sa mère

  La route de Boston

- Il commence à travailler.

  Il commence de travailler.

From the phonological view-point, we find that the mots pleins above are stressables, in that according to the most common syntactic patterns they occur at the end of the grammatical phrase and thus are marked with the phrase-stress. On this basis and by giving the term plein a rather special meaning, we might divide the forms of French words into (1) those which, coming at the end of a phrase, receive the stress, and

(2) those which are pro-clitic, i.e. occur only before some other element. Determiners, certain adjectives and adverbs, certain pronouns, prepositions and conjunctions fall into the second category. These do not receive the phrase-stress. They may bear, however, an accent d'insistance, usually dramatique.

Another division, based upon morphology, is that between (1) invariables - adverbs, prepositions, conjunctions (and interjections), on the one hand, and (2) nouns, adjectives, determiners (whose paradigm is somewhat like that of adjectives), pronouns and verbs. The paradigm of verbs is referred to as a conjugation. The other categories showing inflexion are said to be inflected. The term declension is properly reserved to designate inflexion through case-forms, e.g. Latin, German, etc.

LA TRANSLATION

Mention has been made of the process by which certain adverbs may be derived from adjectives by the addition of the adverb-forming suffix -ment. Similarly there is an adjective-forming suffix -al which may be added to a noun: nation + al= national. Another is -el: personne + el = personnel. Note the particular case of partial (partial, showing partiality) and partiel (partial, forming only a part of the whole).

From national we may form a verb infinitive by adding a suffix and an ending (desinence) national + is + er = nationaliser (to nationalize). By means of the prefix inter- we may modify the semantic content to give internationaliser (to internationalize, as a territory). This same prefix may be used of course to change the meaning of the adjective, international. The stem of the verb may serve as the base to which we add a noun-forming suffix -ation (inter)nationalisation. All such nouns ending in -ation are feminine.

Since such processes of derivation are constantly available, there is no end to the possibilities of new creations. The resultant groups of words which are genetically related are called word-families (familles de mots), and form the substance of an important element in the acquisition of a larger vocabulary, both for native and foreign learners.

These additive elements, mostly suffixes, are derivational morphemes, some having allomorphs as -al, -el. These are to be distinguished from flexional morphemes which are dealt with in the next section.

However, before broaching that subject, it is well to deal with la translation /trãslasjõ/ as it has been called. It refers to the process of transferring a form from one category into another. The product

of such a process in un translaté and the device used is un translatif. The suffixes just mentioned for forming adverbs, adjectives, verbs, or nouns from other parts of speech are then all translatifs.

Every language has its own particular devices for performing la translation. Those which characterize French are exemplified as follows:

From Adjective	to	Noun
beau		le beau (the beautiful)
misérable 'poor, despicable'		Il sifflotait, ce misérable.*

From Adverb	to	Noun
bien		le bien, les biens (good; property)
mal		le mal (evil)

From Verb	to	Noun
manger		le manger (food)
boire		le boire (drink)
marche (r)		la marche (marching, march)
paye		la paye (pay)

From Past Participle	to	Noun
blessé		le blessé, les blessés (wounded)

From Preposition	to	Noun
pour, contre		le pour et le contre (pros and cons)

The device (le translatif) is in all these cases the adjunction of a definite article.

As a result of frequent use of elliptical expressions, many adjectives give rise to pseudo-nouns:

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* Fr. Mauriac Le Baiser au lépreux. p. 34, Grasset (1922).

vieux	le vieux	(homme)
vieille	la vieille	(femme)
poilu (hairy, unshaved)	le poilu	(soldat)(Fr. soldier in WW I)
cadet	le cadet	(frère, fils)
cadette	la cadette	(soeur)
aîné, aînée	l'aînée	(frère, fils, soeur)

The following ellipses depend, not on long-established expressions, but on context:

Léon avait trouve plus courageux et plus entreprenant que lui. (Supply: quelqu'un)

J. Dutour, Au bon beurre, p. 237)

L'étrange était qu'il n'éprouvait plus rien de son émoi. (Supply perhaps chose or fait)

Fr. Mauriac, Le Baiser au lépreux p. 55.

A goodly number of proper names have been "translatés" into common nouns: From Molière's character we get un tartufe (hypocrite); from M. Poubelle, sometime Perfect of the Departement de la Seine comes une poubelle (garbage container), the feminine gender of the common noun doubtless suggested by the ending -elle.

A somewhat similar device gives rise to new creations as nouns: l'Otan /ota/ OTAN Organisation du Traité de l'Atlantique du Nord NATO; l'O. N. U. /lo:ny/ or lo :ɛny/ Organisation des Nations Unies (U. N.); les PTT /lepetete/ Les Postes, Télégraphes et Téléphones (French Postal Telegraph & Telephone Service).

Transfer from Noun	to	Adjective:
(la) nature		grandeur nature (actual size)
(le) melon		un chapeau melon (bowler hat)

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*Cited in L. C. Harmer, The French Language Today, London (1954) pp. 1367-7

femmes du monde	"un petit salut très femme de monde" (G. Simenon, Mon Ami Maigret. p. 77)
la station le service	une station service (service (gas) station)

The device here used is of course the juxtaposition of the adjective translaté in an adjective position, following the noun thus modified. Note also the use of très before the adjective femme du monde.

Transfer from Adverb	to	Adjective:
bien		une femme (très) bien un garçon (très) bien

Adjectives which proceed by transfer from other categories are usually invariable in spelling as well as in pronunciation: paradigm of large (broad, wide)

In the expression les blessés graves, the past participle, being a kind of verbal adjective, would be normally modified by an adverb: ceux qui sont gravement blessés. But blessé transmuted into a noun takes an adjective modifier, thus les blessés graves.

Transfer from Pronoun	to	Noun
moi		le moi est haïssable (Pascal)

The phrases quant-à-moi, quant-à-soi, are equivalent in meaning and are translatés into nouns.

Je suis restée sur mon quant-à-soi

J. Green, Minuit, p. 128*

car je est un autre /kar ʒə ɛ tɶ̃no:tr/

A. Rimbaud, lettre à Paul Demeny, Charleville, 15 mai 1971.

Note the verb in the third person.

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*In M. Grevisse, Le Bon Usage, 8e ed. Gembloux (1964), p. 406.

Internal Derivation

In an earlier section we examined certain formal devices such as derivational suffixes and prefixes which permit the description of various forms and their relationships in word-families. We now turn to examine some typical relationships among forms belonging to individual paradigms.

In connection with the adjective paradigm, it was pointed out that the masculine form was readily derived, at least for a considerable number of adjectives, by dropping the final consonant of the feminine form, e.g. blanche /blã ʃ/ ⟶ blanc /blã/; longue /lõg/ ⟶ /lõ/ ; étrangère /etrã ʒɛr/ étranger /etrãʒe/ with the replacement of /... ɛ / by /..e/. Among adjectives, two other types exist: feminine large /lar ʒ/, masculine large /larʒ / with no difference evidenced either in the pronunciation or the orthography; also feminine publique /pyblik/, masculine public /pyblik/ or feminine aiguë [ɛ^gy] , masculine aigu [ɛ^gy], where the difference is orthographic. A third type of adjective is exemplified by sèche /sɛʃ /, sec /sɛk/ where a rule is required to account for replacement of the final consonant: /.... ʃ/ ⟶ /....k/.

Such relationships between forms within a paradigm are expressed as rules for deriving one form from another form. It is clear that a rule of this kind is not intended to state a historical derivation, but only a synchronic relationship. This kind of rule is known as a morphophonemic rule. It is most usefully expressed in terms of phonemes (or equivalent orthography, when desirable) and is relevant to the morphological structure.

In general morphophonemic rules are of three types, designated by terms describing the process involved: (1) deletion e.g. /grãd/⟶ /grã/) (2) addition, and (3) substitution or replacement (e.g. /etrãʒɛr/ ⟶ /etrãʒe/; /sot/⟶ /so:/.)

In the noun category, we consider that le lion is a masculine noun and that la lionne is a separate feminine noun, not properly included in the same paradigm.

But within the noun paradigm the characteristic opposition of singular/plural is signalled by various devices. These are most conveniently described in terms of internal derivation as if they were processes by which one form such as the singular, is modified to produce the other form, the plural. This is merely a convenience and should not be construed as accounting for a fact of history.

The most usual mark of the plural is primarily orthographic: langue /lãg/ langues /lãg/. However, on occasion, such as when followed by a verb and in close connection with it, an added element /Z/ occurs. This is a morphophoneme realized either as zero or /z/. The morphophonemic rule which applies then is: singular + /z/ = plural. The spelling of this item is usually s. Another rule which frequently applies involves the substitution of the masculine singular ending by another to form the plural. The following examples illustrate the rule of substitution:

Masculine Singular	Plural	
/-al/	/-o:/	cheval, chevaux
/-aj/	/-o:/	travail, travaux
/-ɸf/	/o:/	boeuf, boeufs; oeuf, oeufs
/os/	/o:/	os, os.
/urs/	/ur/	ours, ours.
/ɸj/	/jɸ:/	oeuil, yeux.
/ɸl/	/ɸ:/	aïeul, aïeux
/ɛl/	/ɸ:/	ciel, cieux

Note the orthography with -x instead of -s in these cases of substitution. Occasionally singulars ending in -eu, -ou, add -x as the mark of the plural: cheveu, cheveux /-vɸ:/ chou, choux /ʃu/.

These rules are not absolute; there are exceptions.

In the adjective, similar correspondences are to be found as signaling the opposition singular/plural:

Masculine Singular	Plural	
/al/	/o/:	national, nationaux
/ɛl/ /o:/	/o:/	nouvel, nouveau, nouveaux bel, beau, beaux

In considering the adjective paradigm some correspondences between feminine and masculine forms were noted:

Feminine minus /C/ (Consonant) = Masculine: /blãʃ ⟶ blã/
/frɛʃ ⟶ frɛ/

Under this general rule, some further specifications are called for:
/etrã ʒɛr ⟶ etrã ʒe/: /ɛC/ ⟶ /e/
/sot ⟶ so:/: /oC/ ⟶ /o:/

Also when the final -C is /n/, the oral vowel of the feminine is replaced by the corresponding nasal vowel:

romane/roman/ → roman/romã/;
romaine/romɛn/ → romain/romɛ̃/;
chrétienne/kretjɛn/→kretjɛ̃/chrétien/;
européenne/øropeɛn/→/øropeɛ̃/ Européen;
fine /fin/ → /fɛ̃/ fin;
brune /bryn/ →/brœ̃/ brun
bonne /bon/ →/ õ/ bon.

In /-o:z/ → /ø:/ heureuse/heureux, note the spelling with -x. The same observation is appropriate for /uz/ → /u/: jalouse, jaloux

The second correspondence in the adjective paradigm can be stated as follows:

Feminine = Masculine large/larʒ / = /larʒ/ large
meilleure/mɛjœr/= /mɛjœr/ meilleur
(different spelling only)

Third correspondence between feminine and masculine adjectives involves the replacement of the final consonant of the feminine by another one in the masculine.

/-C_1/ /-C_2/ sèche /sɛʃ/ → /sɛk/ sec
publique/pyblik/ → /pyblik/ public

The Verb

The verb paradigm offers, of course, the most numerous internal derivations. One analysis posits as the base form, the 3rd person plural of the present indicative. The base form is the datum, the starting point from which the other forms of the verb paradigm may be most conveniently derived (cf. feminine form of the adjective, p.110).

There are two large classes of verbs, depending on how the base form (BF)is used in the internal derivation. In Class I, the BF = 1, 2, 3. (The six forms of the present indicative paradigm are numbered 1 to 6 for easy reference.)

Example: parler. BF (ils) parlent/parl/

According to the formula, then:

1	/ʒE parl/	(je parle)
2	/ty parl/	(tu parles)
3	/il parl/	(il parle)

Class II is characterized by the formula: BF-C (minus final consonant) = 1, 2, 3.

Example: finir. ils finissent/finis/

Therefore:

1	/ʒE fini/	(je finis)
2	/ty fini/	(tu finis)
3	/il fini/	(il finit)

For both classes I and II, the BF + /õ/* = 4 (1st person plural); BF + /e/ = 5 (2nd person plural):

I.	(nous) /parl õ/	(parlons)
	(vous) /parl e/	(parlez)
II.	(nous) /finis õ/	(finissons)
	(vous) /finis e/	(finissez)

A sub-group of Class I is represented by acheter. ils achetent /aʃɛt/. But for 4 and 5, an internal substitution must be provided for:

4-BF /aʃɛt/; /ɛ/ ⟶ /E/ + õ = /aʃ Etõ/
5-BF /aʃɛt/; /ɛ/ ⟶ /E/ + e = /aʃEte/

A more general expression of this substitution rule is as follows:

/aʃɛt/; /ɛ/ ⟶ /E/ | _ ′

Which is to be read: In the BF /aʃɛt/, /ɛ/ is replaced by the mor-

---

* We mention and set aside once and for all the final morphophoneme {/Z/} e.g. /õZ/; /eZ/. The significance of this Z symbol is as follows:
  1. {/Z/} is realized as /z/ under conditions of liaison, that is when:
     a. it is followed by a vowel
     b. there is a close syntactic connection between the verb-form and the following word, adverb, or object complement.
     c. the style of speaking is soutenu, somewhat formal.
  2. In the absence of any of the preceding conditions, {/Z/} is realized as zero.

phophoneme /E/ in the presence of a following stressed syllable.

Thus the whole paradigm of the imperfect indicative is readily derived. Since all the personal endings (or flexional morphemes) are stressed syllables: /ɛ, ɛ, ɛ, jõ, je, ɛ /, the stem to which they are added is /aʃEt/.

The realization of /E/ between a fricative consonant and an occlusive is regularly zero or [ə]. Therefore /nuzaʃtõ/, /vuzaʃte/; /ʒaʃtɛ/, /tyaʃtɛ/ etc. The following verbs of Class I (which, according to one count, includes some 4923 verbs) illustrate the special circumstances of the BF ending in a vowel, specifically /i/, /y/ and /u/:

Infinitive	BF	Pr. Ind. 4	Pr. Ind.5
étudier	/etydi/	/etydjõ/	/etydje/

By rule, the /i/ of the BF is replaced by /j/ when followed by a vowel (which incidentally, is a stressed syllable)

Infinitive	BF	Pr. Ind. 4	Pr. Ind. 5
tuer	/ty/	[tyõ~tɥõ]	[tye ~tɥe]
jouer	/ʒu/	[ʒuõ ~wõ]	[ʒue ~ʒwe]

By rule, the phoneme /y/ is realized, in the presence of a following vowel, either as a vowel allophone or as a semi-consonant allophone of /y/. Under similar conditions /u/ of the stem is realized either as a vowel in hiatus, or is replaced by /w/.

Class II does not present any parallel cases, since, by definition the BF here ends in a consonant: /finis/ or /dorm/.

This last form is worth noting since it ends in two consonants. The derivational formula is: BF - C = 1, 2, 3,.

BF /dorm/	/(ʒE) dor/	(je dors)
	/(ty) dor/	(tu dors)
	/(il) dor/	(il dort)

Derivational Formula: 4 = BF + /õ/
5 = BF + /e/

/(nu) dormõ/	(nous dormons)
/(vu) dorme/	(vous dormez)

The future system of the French verb paradigm includes the future and conditional tenses.

To deal with the derivation of the forms of the future and conditional, we list the flexional endings for these two tenses as /re, ra, ra/ etc.

Examples:

BF	Future	Conditional*
/ʒu/	/re/	/rɛ/
	/ra (Z)/	/rɛ/
	/ra/	/rɛ/
/etydi/	/rõ (Z)/	/rjõ/
	/re (Z)/	/rje/
/ty/	/rõ(T)/	/rɛ/

Other verbs of Class I whose BF ends in one or more consonants require the addition of /E/ to the BF:

/aʃɛ tE/	/aʃɛtEre/ etc.	(j'acheterai) etc.
/parlE/	/parlEre/ etc.	(je parlerai) etc.
/rɛ stE/	/rɛstEre/ etc.	(je resterai) etc.

Thus:

Future	Conditional
/a ʃɛt-re	/rɛst-r ɛ
a ʃɛt-ra	rɛst-r ɛ
a ʃɛt-ra	rɛst-r ɛ
a ʃɛt-rõ	rɛstǿrjõ
a ʃɛt-re	rɛstǿje
a ʃɛt-rõ/	rɛst-r ɛ/

Before the combination /rjV/, /E/ is realized as full vowel /ǿ/

/rɛstǿrjõ/	/rɛstǿrje/

*Morphophoneme /Z/ after endings 1, 2, 4, 5; /T/ after 3 and 6.

The verbs finir and dormir from Class II require special rules:

	Future	Conditional
BF: /finis - C/: fini	re	rɛ
	etc.	

(je finirai; je finirais etc.)

The verb dormir requires the addition of a thematic vowel /i/ to the BF:

	Future	Conditional
BF: /dorm + i/	re	rɛ
	etc.	etc.

However these peculiarities do not characterize all verbs of Class II: rendre (to give back), etc.

	Future	Conditional
BF: /rãd/	re	rɛ
	etc.	etc.

In brief, the following morphophonemic rules can be applied.
Some verbs whose BF ends:

in /s/ replace /s/ by /t/:

/kon:s/ /s→t/: /ʒE konɛtre/ etc.

in /z/ replace /z/ by /d/:

/kuz/ /z→d/: /ʒE kudre/ etc.

in /l/ replace /l/ by /d/, and internal /a/ by /o/:

/val/ /vo:d/: /ʒE vo:dre/ etc.

in /v/ replace /v/ by zero, and /ø/ by /u/:

/pøv/ /pu/: /ʒEpure/ etc.

Beyond these representative examples there remains the considerable number of irregular verbs. It is worth noting that the features which are characteristic of irregular verbs are for the most part found in the BF or the stem of any given tense.

In some extreme cases like être, aller, avoir, among others, having form 6: /sõ/, /võ/, /õ/, there is no point in trying to set up a BF. The simple listing of forms for a given tense paradigm is more economical. However, given the appropriate respective stems /et/, /al/, /av/, the imperfect paradigm conforms to the norm set forth above. Similarly, for these three verbs the appropriate respective stems /sE/, /i/, /o/ for the future system yield the proper forms: /sEre/ /ire/, /ore/ etc.

A general rule provides that the present participle is derived by adding /ã/ to BF, and that the present subjunctive in both Class I and II is derived according to the formula: 1, 2, 3, 6 = BF; 4 = BF+ /jõ/; 5 = BF + /je/.

But in the verb savoir, the BF /sav/ is replaced for these items by /sa ʃ/; for être /sõ/ becomes /swa/ in the present subjunctive; for aller /võ/ is substituted by /aj/ in the present subjunctive 1, 2, 3, 6, and /al/ in 4, 5; for avoir /õ/ changes to /ɛ / in the present subjunctive and and /ɛj/ in present participle.

The past participle ending is usually one of the following: -é /e/, -i /i/ or u /y/. In most verbs of Class I, the formula is: BF + /e/.

BF	Past Participle
/parl/	/parle/
/ɛ:m/	/ɛ:me/
/a ʃ ɛt/	/a ʃ Ete/*

In most Class II verbs, add either /-y/ or /-i/:

BF	Past Participle
/rãd/	/rãdy/
/dorm/	/dormi/
/finis/	/fini/**
/konɛs/	/kony/ (/-ɛs/ /y/)
/kõtrɛɲ/	/kõtrẽ/ (/-ɛɲ/ /-ẽ/)

* Cf. the rule /ɛ /⟶ /E/ in the presence of following stress p. .

**BF minus is + i or replace /is/ by /i/.

The foregoing examples do not exhaust the complexities of the morphology of the French verb. For such complete details one must consult a good reference grammar. But the procedures here suggested are valid for the internal derivations of the verb-system as a whole.

Oppositions

The grammatical categories in French which show morphological variation in their paradigm are nouns, pronouns, adjectives, determiners, verbs. These are the form-classes which are designated a variables, as opposed to adverbs, prepositions, conjunctions and interjections which are invariable.

In each of the paradigms of variables certain characteristic oppositions are signified:

Paradigm	Oppositions	
noun	singular/plural	(grammatical notion of number)
pronoun	singular/plural	(grammatical number)
	first/second/third	(grammatical person)
	masc/fem/neuter	(grammatical gender)
	subj/dir. obj. /ind. obj./	(grammatical function in the clause)
adjective	singular/plural	(number)
	masc/fem	(gender)
determiners	conform to pattern of adjectives	
verb	several, morphologically signaled	

Among the non-finite forms of the verb, a number of characteristic oppositions are found. But in the finite paradigm, for any given tense, three persons and two numbers give us the six forms, which we designated in the preceding section by the numbering 1-6.

The various finite tenses are formally separated into simple and compound tenses. The latter include an auxiliary and a past participle. Essentially the same formal device is used to signal the opposition of active vs. passive voice: all the passive forms involve the auxiliary être, either in a simple or a compound tense.

Active	Passive
Il aime	Il est aimé
Il aimait	Il était aimé
Il aimera	Il sera aimé
Il a aime	Il a été aimé
etc.	etc.

These forms manifest not only the two oppositions here under consideration, but also those of person and number, and gender, all combined.

This is perhaps an appropriate place to point out the importance of considering specifically the fact of opposition, or contrast, in linguistics. Just one example will suffice to show the special perspective which has been expressed by the axiom: "In linguistic analysis, nothing exists except contrast." If we examine the English expression AM /éy èm/ in the absence of further context we cannot know its meaning or even its function, except in terms of its contrasting counterpart, either FM or PM. In the former case AM clearly stands for "amplitude modulation" as opposed to FM, "frequency modulation." In the latter AM signifies ante meridiem "before noon" as opposed to PM, post meridiem "after noon." It is obviously beside the point whether the English-speaker using these expressions knows the specific facts of origin just mentioned. He is using language in a perfectly normal, and skillful fashion, even if he says merely /éy èm/ and /éf èm/, or /píy èm/ without ever thinking of the terms represented. His behavior - what the linguist observes and examines - shows that the oppositions, or contrasts, are all that matters. The hearer's behavior is also determined by the same factor.

How to read the chart - Morphology

The central column, marked CATEGORY, is the focus of the chart. The contents of the columns to the left lead up to the Category. Columns to the right include matter which flows from the columns to the left including the Category. Thus, given the formal features of flexional endings expressing oppositions of Gender and Number, the Category thus defined is labeled Adjective. To the right, the Function of the Adjective is found on examination to be to modify a nominal (noun or pronoun). Then the Property of the Adjective is recognized as the resultant of such grammatical modification, namely to qualify a noun, and is assigned a Rank #2. From all this it follows that the typical semantic component of the Adjective as a class is to add (to the noun) an expression of attributive meaning.

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MORPHOLOGY

Formal Expression	Oppositions	Grammatical Notion	CATEGORY Parts of Speech	Function	Property	Rank	Semantic
flexional affix & inflected Det.	m or f sg. /pl.	Gender Number	NOUN	Subject Object, etc.	to name	1	"thing etc."
flexional affix	f m / Sg Pl positive/ comparative	Gender + Number degree	ADJECTIVE	Modify N	to qualify N	2	attribute
proclitic flexional	m/f + Sg/ pl.	Gender + Number	Determiners: Articles, etc.		to introduce N		
proclitic disjunctive flexional		Person+(gender)+Number + (Function)	Pronouns cf. NOUN	Subject--Object etc.	To "replace N" to introduce V		cf. N
flexional affix person/tense paradigms		relative time etc.	VERB	Predicator	to report	1	deed, state etc.
Invariable: syntactic	positive/ comparative	degree	ADVERB	Modify V, etc.	qualify V Clause	2 3	Manner, time place, negation etc. circumstance
Syntactic position		cf. adverb	Prepositions		to relate N..N etc.		cf. Adverb
Syntactic position		cf. prepositions	Conjunctions		to relate Cl...Cl		cf. Adverb

The same progression from left to right can be followed for each of the top layers, corresponding to morphological Categories: Noun, Adjective, Determiner, Pronoun and Verb. Under Verb, the layers recording flexional endings for person and number, within a given paradigm belong to Morphology.

Below this level, those form classes which, in French, are identifiable on the basis of syntactic criteria belong to Syntax. These include the invariables, namely Adverb, Preposition, Conjunction (and Interjection).

In a sense then, the first five layers (the variables) are defined principally by the shape of the diagram under Oppositions, which represents the paradigm. This is clearly a different procedure from starting with the last column to the right, e.g. the traditional "definitions" of the parts of speech as "the noun is the name of subject of discourse, as a person, place, thing, quality, idea, action, etc." It is not inappropriate however, to record the Property and the Semantic component for each Category as the end-product of its formal identification and classification.

Function

The term grammatical function is used to refer to the particular relationship existing between form classes, and therefore to some extent, characterizing one or the other form-class, e.g. a noun or pronoun functions as the subject of a verb, as complement (direct or indirect object) of a verb, or object of a preposition.

Property

The property of a noun is to name; of an adjective to qualify, directly or indirectly, a noun; of a verb, to report an action, a state etc., and so on.

Rank

In French, the normal minimum utterance includes a noun (or nominal) and a verb. Both these categories are therefore assigned Rank 1. An adjective, being subordinate to (i.e. modifying) a noun, occupies an inferior rank, namely 2. An adverb which modifies a verb is similarly of Rank 2. One of the sub-group of adverbs which modify only an adjective or an adverb e.g. très, is given the Rank 3.

SESSION IV

TOPIC	TIME	MATERIALS	PAGE
I. Morphology: The French Verb	180 min.		123
A. J. Dubois: Conjugations			126
B. Verb-Chart 1. Oppositions in Form: Significations or usage. 2. Tense and Time 3. Aspect and Perspective 4. Mood and Voice			
C. "Les temps de l'indicatif" -- Matrix	45 min.		138

Notes to Instructor

Morphology of the French Verb

Jean Dubois, in his Grammaire structurale du français: le verbe (Paris: Larousse, 1968) proposes an entirely new arrangement of the conjugations. Departing completely from the etymologically based four conjugations, -er, -ir, -re, -oir, corresponding respectively to the Latin infinitive endings -are, -īre, -ere, -ēre, he makes use of different criteria, namely, the number of "bases," manifested in each group of verbs.

The first conjugation is that of the single verb être which shows the greatest number of bases. This term refers roughly to the stem, but in many cases, stem and ending are not readily separable. Therefore the term base is preferable to radical.

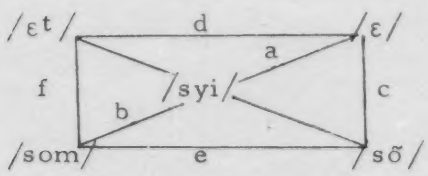
Conjugation I être

Present indicative: five different bases for the six forms of the paradigm as expressed in phonemic terms:

je suis	/syi/
tu es	
il est	/ɛ/
nous sommes	/som/
vous êtes	/ɛt/
ils sont	/sõ/

For ease of reference, we number these six forms, 1-6, instead of 1-3 singular, and 1-3 plural. We note then opposition of form, that is, significant difference:

a. 1vs. 2 & 3 (sg.)
b. 1 vs. 4 (sg. vs. pl.)
c. (2 &) 3 vs. 6 (sg. vs. pl.)
d. 2 vs. 5 (sg. vs. pl.)
e. 4 vs. 6 (1st pl. vs. 3rd pl)
f. 4 vs. 5 (not same stem, as in most verbs.)



Thus, the five forms of the present indicative enter into six oppositions.

The participial forms étant été, are related to /ɛt/, for there is good reason to ignore the mainly phonetic difference [e] ~ [ɛ]. Generally speaking, in morphophonemic terms, [ɛ] occurs in the stressed syllable, [e] occurs elsewhere. The participles, and the imperfect do not add a new base. But the past definite (passé simple) and the past subjunctive, both of which are practically non-occurringin the spoken language require the additional base: /fy/. This is used then for the derivation of the other forms in these tenses according to the formula: /fy, --m, --r, --s./

je fus
nous fûmes
ils furent
qu'ils fussent

The alternative formula for the many verbs like parler will be: /parl -e, -am, -ɛr, -as/. Note that the term /-s/ is a summary, for all verbs of the series:

V-s, V -s, V, V -sjõ, V -sje, V -s.

So far we have six bases: 5 + 1. One more base is needed for the future and conditional. This is /sE/: ils seront, seraient /sE-rõ, - rɛ/. The present subjunctive adds one more: /swa/. Total bases for être: 8 bases.

Conjugations I and II are grouped together and represent one (or two) fewer than 8 (être).

II = III **e=

	avoir	aller
1.	e / a	ve / va
2.	a / õ	va / võ
3.	a / e (ait) /J/	va / aj (aille)
4.	e/ e (ai/ait)	ve / aj
5.	a / o-ra	va / i-ra
6.	avõ (-e), avɛ= av- /e,a,õ/	alõ (-e), alɛ = al- /ve, va, võ/
7.	y -r -s	ale, alɛr, alas ɛ~a

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faire

cf. 2 fe / fõ
3 fe / fas)
4 fe / fas)
5 fe / fE-ra
6 fEzõ fEze(ait) fɛt, cf. I/ɛt/
7 fi -r -s

Conjugation 4 comprises a number of verbs which have 5 bases. And so on down to Conjugation 7 which has only one base: e.g. parler. This is the most numerous conjugation class.

Les Conjugaisons
d'après J. Dubois (op cit, p. 62)

I. (7) être

II. (6) faire, aller 7 = 6

III. (5) avoir, vouloir, pouvoir 6 = 5 = 6

IV (4) savoir, venir, tenir, prendre, apprendre (comprendre) valoir

V (3) a) devoir, recevoir, boire, connaître, plaindre, paraître voir, vivre, envoyer, s'asseoir,
b) croître, feindre, geindre, etc.

VI (2) a) finir, noircir /S/ nuire, cuire, lire, conduire, éclore, dire, plaire, détruire, se taire, confire, déduire, enclore /Z/ écrire, décrire, inscrire /V/
b) nettoyer, essuyer, payer, pourvior, prévoir, extraire, croire, braire, prier /J/ semer, interpeller, appeler, jeter, acheter /e = E/
c) partir, battre, revetir, mentir, sortir, mettre /T/ defendre, descendre, mordre, fondre, pendre, rendre, répondre, tendre, vendre, tondre, répandre /D/ suivre, vivre, pleuvoir /V/ ** vek + y dormir /M/ vaincre /K/ acquérir /aker = akɛr/ ak+i vivre

VII (1) chanter **/ʃãtEra/ entrer *** /ã trEra/ tremper, parler, suer, jouer, piller. ouvrir, couvrir, offrir, assaillir, tressaillir, conclure, courir, exclure, inclure, cueillir **/køjEra/ *** kur ra/

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Forms	Opposition	Gram. Notion VERB			Semantic
Indicative/ Subjunctive/ Imperative		Mood			Actual Potential Jussive
Stem + Aff. / être + ppl.	active/ passive	Voice			
Paradigms	Imperfect passe simple Present Future	Tense			relative time etc. past/non-past
-ais... /ai;is;us	Impf./P. simple (formal)	Perspective in past			descriptive narrative
-ais/Pr. Aux+ppl	Impf/P. composé (informal)				
simple/compound	T. Aux + ppl. Tense	Aspect 1 Perfective/ non-perfective			"accompli"
si.. in present in past	Pres./Impf P. simple / Plup ft P. comp	Aspect 2 real/unreal			true to fact/ contrary to fact
il vient de+ inf. il va + infin.	in past in future	Aspect 3			proximate remote
finite/ non-finite	Paradigm	Person number Infinitive N Participles cf. Aj.			

The tenses of the French verb serve to express oppositions, principally of three kinds: time, aspect, focus.

The present indicative has several values depending on whether it is in opposition to a past tense, or a future, or some other tense. It is obviously not sufficient to draw a line to represent the passage of time (from left to right in our particular cultural view of the universe) and then to segment it neatly into Past-Present-Future. The concept of time, as reflected in the manifestations of the language, is much more complex. Basic is the notion of the Moment of Report.

It is the property of the verb to report. The speaker is the reporter. The moment at which he makes his report is by definition, the present. Louis XIV is said to have stated: "L'état, c'est moi." The statement must have been made in actuality between the years 1638, the date of his birth, and 1715 when he died. The present tense corresponded (corresponds) to the moment of his "report." But the present time, as expressed in a present tense, is not limited to that moment of report. The segment of time called present extends in either direction beyond the moment of report. The moment of report is included in the present segment of the time continuum. Thus, proverbial sayings, often repeated, are typically expressed in the present tense: "L'homme est mortel." "Les absents ont toujours tort." The time reference clearly includes the moment of report, but is not limited to its duration.

The opposition we can discern here is present vs. the rest of time. Essentially the present tense in these examples is an all-time reference, with the sole reservation that it includes the actual (or fictitious) moment or report.

In the following examples, we have an explicit time-reference in opposition:

1. Je suis fatigué; je finirai ça plus tard. (present vs. future)
2. Je n'ai pas terminé ce devoir, mais je suis fatigué. (present vs. future)

However, something more than general time reference is expressed in the following:

3. Je suis fatigué; je vais me reposer; je finirai ça plus tard.

Here both je vais me reposer and je finirai refer to a period subsequent to the moment of report, hence both refer to future time, but a relative future. The latter opposition can be expressed by the terms proximate vs. remote future. Je vais in this construction with the infinitive is the

semi-auxiliary used to express proximate future. The simple future tense is remote only in opposition to the proximate. It would be an error to generalize that the simple future always refers to a time remotely subsequent to the moment of report.

On the contrary consider the Ant's reply in La Cigale et la Fourmi by La Fontaine, where the promise is made with an explicity short delay:

4. Je vous paierai...avant l'août..interêt et principal

Also note the following utterance expressing a time reference which is not subsequent to the moment of report:

On a sonné? Ce sera le facteur.

The non-time reference is probability. The reporter may shift, by imagination, the moment of report and use a present tense to refer to a past action.

5. ..je reçois mon ballon, je pars...et je retrouve..les bonnes qui nous attendaient aux Tuileries.

A subsequent time may then be referred to by a future tense. Such a shifted present is sometimes labeled le présent historique.

6. Le 14 août 1945 les Japonais capitulent. Ils subiront l' occupation américaine pendant plusieurs années.

Another opposition involving the future tense is of a somewhat different nature. In the French Bible, Exode, ch. 20, le Décalogue (the Ten Commandments) we find, inter alia: "Tu ne tueras point." It is clear that here, just as in the English version: "Thou shalt not kill," something more than future time reference is signaled. This is not entirely a matter of biblical style. The lady of the house may give shopping instructions to the maid in similar terms: "Vous prendrez des carottes et une salade,..." (Get some carrots and a head of lettuce...) Here the future is indeed in opposition to the present, but beyond that, stylistically, it is a kind of mitigated substitute for an imperative. The imperative has no specific time reference; it does have an implicit significance of futurity. In one way or another these various examples show the opposition of present vs. future.

The following sentences will serve to demonstrate certain other oppositions, over and beyond the time reference:

7. Si j'ai assez d'argent, j'achèterai cette voiture.
If I have enough money, I'll buy that car.

8. Si j'avais assez d'argent, j'achèterais cette voiture.

   If I had enough money, ...

9. S'il a fait cela, il sera (aura été) puni.

   If he did that, he will be (will have been) punished.

10. S'il avait fait cela, il (serait) aurait été puni.

    If he had done that he would (be) have been punished.

There is in the si clause an opposition of time: non-past in 7 vs. past in 9. In 7 vs. 8 the reference to real time is the same; the opposition is in what we call aspect: real/unreal.* The same opposition (real/unreal) is manifested in past time in 9 vs. 10. The term "real aspect" is usually spoken of as "true to fact"; "unreal" corresponds to "contrary to fact."

In the "result" clause (the apodosis /æpadəsis/) of 7 and 8, the opposition between future tense and conditional tense is concomitant with the real/unreal aspectual opposition of the si clause.

Considering that the future tense expresses a result, therefore something subsequent to what is expressed by a present in 7, we note that the conditional bears the same relationship to a past (incidentally "imperfect") tense. The conditional is therefore sometimes designated as a "future of the past".

11. Tu as dit: "Je viendrai"

The reporter quotes the actual words spoken in the past. Within the quotation the reporter is je, the subject of viendrai.

12. Tu as dit que tu viendrais

In the indirect discourse - the dependent clause - the futurity of the coming is rendered by the conditional (future of the past) subordinated to a past time.

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* The term aspect is often used in a limited sense of perfective (=accomplished) versus imperfect (=continuative). In this sense the different aspects are in some languages rendered by different lexemes verbaux.

The opposition between si j'avais in 8 and s'il avait fait in 10 is of course parallel to that of the si clauses of 7 and 9, namely non-past vs. past. Now if the form of the non-past is expressed by a past tense such as the imperfect in 10, we have a "more-than-past" or a "past-of-a-past" which we call pluperfect (plus-que-parfait) to express unreal aspect plus past time: S'il avait fait...

Apart from this rather special case, a similar relationship of anterior (preceding) time reference is quite common:

13. Il avait fini ses leçons; il était content.
14. Il avait fini ses leçons; il est sorti.
15. Il avait fini ses leçons; il sortit.

A more particular previous time reference is furnished in the following sentences, where we have explicit expressions of time:

16. Quand (lorsque, après que, une fois que) Jean a eu fini ses devoirs, il est sorti.
17. ....Jean eut fini ses devoirs, il sortit.
18. ....Jean avait fini ses devoirs, il sortait.

The quand clause (temporal clause) is our concern here: the opposition is in all three cases previous-to- (anterior) past vs. past. Each "anterior" tense matches, in a sense, the tense of the main clause:

est (sorti)	a eu (fini)
sortit	eut (fini)
sortait	avait (fini)

The tense of the verb to the left is the same as that of the auxiliary in the forms to the right. In the temporal clause of 16 we have a passé surcomposé (= passe-compose-compose); in 17 it is called passé antérieur; in 18, as we have already seen, plus-que-parfait. In similar fashion; aura fini is futur antérieur.

19. Quand (lorsque, après que, une fois que) Jean aura fini ses devoirs, il sortira.
20. Jean a dit que quand il aurait fini ses devoirs, il sortirait. (cf. sentence 12 above)

We now turn our attention to the past tenses in 16, 17, and 18 respectively: est sorti (passé composé), sortit (passe simple, also defini), sortait (imparfait).

Imperfect

This tense has already been seen in 8 in opposition to the present in 7 where it signals not a time reference but the unreal aspect. Apart from this, there is in the majority of the uses of the imperfect, a general time reference, namely, preceding the present (moment of report). Here it has a fundamental and characteristic value: descriptive focus, or perspective.

The term descriptive refers here to the specific light in which the reporter views the substance of the report, that is, as a description or characterization (necessarily partial, most often) of the subject of the verb in the imperfect tense.

The net effect of this perspective of the reporter (the hearer is invited to adopt the same viewpoint) is to focus the attention upon the subject rather than upon the action, state, etc., i.e. the semantic substance of the verb.

In the text on pp. , the following tenses are used:

imperfect, 44 times
passé composé, 13 times
present 6+1 (Si-) times
future, 2 times

In practically all these verbs in the imperfect it is easy to see the characterization of the subject, e.g. nous étions, n'avions qu'à jouions, allions, etc.; on (we, along with other children) on avait juste à, devait, faisait; les employés gonflaient, mettaient, tendaient. The interpretation is particularly clear when the subject designates a person or persons.

A little less clear, literally, are the cases of il (impersonal). "Il y avait des employés", (line 17), is equivalent in aspect to des employés étaient là, just like, "on était là" (line 14) "ces ballons étaient derrière..." (line 15), "une caisse, laquelle était entourée (line 16) etc. Other examples of non-person subjects are: "c'était là que" (line 5) "c'était à mon tour" (line 12) "c'était donc à deux pas" (line 13). Here the difficulty of interpretation lies in the fact that the subject ce does not

refer to any real thing. However the descriptive value of these predicates is clear, as opposed to what we shall see in the examples of the passé composé, here below.

Present

The few cases of the present tense (moment of report) vs. these imperfects constitute an opposition in time reference. One however, "si on la trouve" (line 60) has already been dealt with. Another may give some trouble: "c'est de m'en défaire' (Line 48) coupled with "je n'ai eu qu'une idée." This is to be interpreted as a non-time present (cf. p. 128) as opposed to a possible c'était de m'en défaire, or ça a été de m'en défaire both of which would seem to be over-specific in referring to the past time segment. Since the idea is not localized in time, the time reference is not relevant. Note that this is not an uncommon use of the formula c'est (que, de, etc.).

Seven examples of shifted present (lines 40-43) raise another kind of question. The interpretation of the "historical presents" will be more easily clarified after the 13 examples of passé composé have been dealt with. However there are six presents, excluding the "historicals", the one in the clause: "si on la trouve" (line 60) and "c'est de m'en defaire" (line 48). The following examples have clearly a time reference (including the moment of report); maison qui existe, est, porte.... (line 2) je ne sais comment (line 18) je ne sais pas quoi" (line 31), "que je vois encore" (line 52).

Passé Composé

We now turn to the 13 uses of the passé composé. All refer, in a general way, to past time. But beyond this, the passé composé is in direct opposition to the imperfect. Each use of the passé composé renders a narrative aspect. This means that the reporter views, and presents to the hearer, in sharp focus, the action as an event, as something that happened, and thus contributes materially to the furtherance of the tale. The story told in the Sample Text (p.21) can be summarized then in these two sets of events:

J'ai longé le comptoir,
j'ai remarqué une lime
qui m'a paru une..merveille "the theft"
j'ai posé ma main..
je me suis emparée de cette lime
laquelle j'ai enfouie...
.....

je n'ai eu qu'une idée
je me suis arrêtée
j'ai vite tiré — "the suppression of
je suis montée — the evidence"
j'ai laissé tomber
.....
je me suis dit
qui l'ai volée

This is the skeleton of the narration, presenting the action in the foreground, so to speak, and in focus. Here the attention is clearly focused upon the actions.

The seven "shifted presents" belong to the same series. By using the substitute form, the events appear more dramatic, more immediate. No essential difference of meaning would be conveyed by:

> j'ai enfoui, j'ai avancé..., j'ai reçu, je suis partie,
> j'ai retrouvé (lines 40-43)

But the stylistic device of j'avance, j'avance, j'avance would be lost. Note the imperfect, with its usual meaning of descriptive past "qui nous attendaient" (line 44) in this context. It follows from what has just been said that the imperfects contribute to furnishing the stage setting, the circumstances in which the events take place, and that the time reference is not specifically limited; duration is more or less implicit, or irrelevant.

To the extent that the hearer perceives and accepts these aspects, i.e. viewpoints, suggested by the speaker, to that extent does he understand the message. In the light of this observation, we can see the real significance of students' questions "Why does the author use the imperfect in this sentence?" This, it would seem, means, in effect, "I don't understand the full value of the imperfect in this sentence." To answer such a question by saying "If you want to express the descriptive aspect in the past, you use the imperfect." presupposes in the foreign student a sense which may be totally lacking. The English speaker is not in a position of "wanting to express the descriptive aspect". He is not, like the French speaker, under the necessity of viewing past actions in one or the other aspect. The French speaker is free to choose between these aspects. He is also forced to choose one or the other. This has been called servitude grammaticale. In sentence 8, si j'avais... the imperfect was seen to be concomitant with the conditional of the result clause.

The following example, although not of high frequency, nevertheless should be noted:

21. Si j'écrivais, on ne me répondait pas.

The same sentence transposed into the present time segment reads:

22. Si j'écris, on ne me répond pas.

These two sentences constitute an opposition in time reference: past/non-past, rather than the real/unreal opposition that was observed in in 7 and 8.

23. Encore, si je savais comment cela est fait, (et de quelle façon on meurt là-dessus!) Mais c'est horrible, je ne le sais pas. (Victor Hugo).

Here we have an explicit statement which indicates the unreal aspect of the imperfect in #23 exactly as is implied in #8, even though there is no concomitant conditional. In #21, on the other hand, there is no unreal aspect either implied or expressed.

A parallel case is to be found in the following, where we have a future tense used in the si clause--a quite rare co-occurrence--to signify a non-past time reference and a real aspect (=present tense).

24. Si tu seras éternel, tu seras donc mortel (P. Valéry)
(in Wagner-Pinchon, op. cit., p. 351.)

S'il est vrai que tu seras éternel... cf. #21 which is equivalent to J'écrivais, mais on ne me répondait pas.

Passé composé and Passé simple

The passé composé is a tense which signals past (vs. non-past) and narrative (vs. descriptive) as we have seen. All but the last of the 13 verbs in passe compose listed above would, in literary style, be rendered in the passé simple: je longeai, je remarquai, etc. Even in somewhat more formal style, the last sentence would read:

25. Je me dis: ... personne ne saura que c'est moi qui l'ai volée.

This suggests a double opposition between the passé simple (je longeai, ... je me dis)... and the passé composé (qui l'ai volée):

On the one hand, this is a stylistic opposition: non-formal (conversational or colloquial) / formal (literary). On the other hand, within formal style, there is an opposition between these two tenses, since both are available. The passé simple can be identified as a proximate past (narrative) over against the passé composé as a remote past (narrative).

26. Moi, par contre, passif, éphémère, j'étais un moustique ébloui, traversé par les feux d'un phare, je quittais le bureau, j'éteignais: invisible dans les ténèbres le livre étincelait toujours;...

27. Je me complus à mon obscurité, je souhaitai la prolonger, m'en faire un mérite. J'enviai les détenus célèbres qui ont écrit dans les cachots sur du papier à chandelle... (Jean-Paul Sartre, Les Mots. Gallimard. 1964, p. 152).

"I enjoyed my obscurity, I wanted to prolong it, to make a merit of it. I envied the famous prisoners who wrote in dungeon cells on candle paper." Notice in the English translation (The Words, translated by Bernard Frechtman. Fawcett Crest Book, 1966, pp. 114-115) the lack of distinction between "I enjoyed, wanted, envied", and who wrote".

The opposition proximate/remote as in 25 and 27 has this in common: the passé composé in each case refers to a past event somewhat removed from the narrative proper, and hence from the concern of author-speaker (reader-hearer).

Another example, from Vercors, is even more striking:

28. Voilà donc ce que j'ai brusquement ressenti, le premier soir, quand noun fûmes plongés dans les lumières de ces rues populeuses...

Since the two tenses under consideration occur in the same sentence, it is appropriate to look for an opposition. This we render by proximate/remote. The proximate nous fûmes plongés is part of the narrative, before the very eyes of author and reader. J'ai ressenti is not only more remote in time-focus, but suggests the present result, as it were, expressed by voilà.

In similar fashion the passage from Sartre, #27, puts right before the reader's eyes the events je me complus, je souhaitai, j'enviai. These

* Les Divagations d'un Francais en Chine. Paris: Albin Michel (1956) p. 65.

are all in the succession of events. The writing of the "famous prisoners" is, of course, remote, not necessarily literally 'longer ago', but in the sense that that action is removed from our interest. Incidentally, the product of such writing is possibly the present existence of their writings.

In informal style, the passé simple does not occur. Its function as a proximate narrative past is performed by the passé composé which is substituted for it. The opposition proximate/remote is, in large part, lost in conversational style. However, there is available the construction with the semi-auxiliary venir de + infinitive. *

> J'ai terminé ma composition. Je viens d'y mettre le point final.
> My composition (theme) is finished. I've just put the (final) period.

This opposition can be labeled: immediate/remote (distant). In a preceding chapter it was stated that the sub-system of a phonology divided into phonemics, the identification and classification of sound-types into functional units, and the inventory of these phonemes, and phonotactics which deals with phonemes in sequence. Morphology, similarly, comprises morphemics, the identification and classification of morphemes, which are the smallest formal units which convey (a) grammatical meaning (morphème) and (b) lexical meaning (lexème). Furthermore, morphophonemics is a part of morphology in that here it is a question of phonemic expressions relevant to morphology. Morphotactics is the term which corresponds to phonotactics, and refers to the study of the recurrent orders of morphemes, such as suffixes which are added in specific order to given stems. In the Turkish verb, for instance, there are 10 slots in which appear successive suffixes to the verb-stem. Each suffix is a morpheme expressing such grammatical meanings as plural, third person, past, future, continuous, passive, negation, etc. A given verb-form does not necessarily have each of ten slots filled. But those suffixes which do appear are in a rigidly controlled sequence.

Morphotactics is of relatively little interest in French. The situation can be summarized by stating that we have, typically, a stem or base which conveys a lexical meaning (lexème). To this may be added suffixes which are grammatical morphemes (morphèmes) conveying

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* Note that this construction is used only in present or imperfect of venir + infinitive.

notions like plural, past (anterior), person, etc. These are usually referred to as endings. Other additive elements like prefixes, placed before the stem, convey notions partly lexical and partly grammatical, e.g. negation: possible/impossible.

Example: internationaliser (to internationalize).

The base is nation, a noun. To this we add the adjective-forming suffix -al: national (adjective). With the prefix inter (literally 'between, among'): international (adjective).. In the remainder -iser we recognize two separable elements: -is-, a verb-forming suffix, which gives the stem of the verb, internationalis - , and to which the ending of the infinitive -er suffixed. These successive derivations identify several derivational morphemes, suffixes and a prefix. The last suffix, -er, is the expression of a flexional morpheme. Derivational morphemes frequently are the means of performing une translation. They may then be termed translatifs.

	ANTERIEUR	POSTERIEUR	ACCOMPLI	NARRATIF	DESCRIPTIF	SOUTENU	REEL (si)
Present	-	-					+
Future	-	+					
Conditional	/+	+/					
Imperfect	+		-	+	+		(±)
Passé simple	+		-	+		+	+
Passé Comp I	+		-	+		-	+
Passé Comp III	+		+				+
Pluperfect	+		+				-
Passé ant.	+		+			+	
P. sur-comp. **	+		+			-	
Futur ant.	+/	/+	+				
Cond. ant.	/+	+/	+				

** other "sur-composé" tenses are rare: plus-que-parfait surcomposé etc.

SESSION V

TOPIC	TIME	MATERIALS	PAGE
			141
I. Syntax	120 min.		143
			145
A. Tagmemics			
1. Immediate Constituents			150
B. Generative - Transformational Grammar	90 min.		

Notes to Instructor

Chapter VI -- Syntax

In the earlier chapters, attention was given to isolating and identifying the functional units of the language structure. Thus the multifarious phones were classified into phonemes. Then upon examination, morphs were found to express certain meanings, grammatical or lexical. This provided the basis for identifying morphemes: le morphème--grammatical morpheme, a recurrent unit of form expressive of a grammatical notion, such as -ons = /õ/ = first person plural (number) of a finite verb; le lexème--lexical morpheme, conveying a referential meaning. The stem of any verb, to which the ending -ons is added, is a lexical morpheme (lexème).

Just as morphemes are expressed by sequences of one or more phonemes, there are larger units which consist of sequences of one or more morphemes. With a view to maintaining a certain consistency of structural analysis, a next larger unit has been proposed,* called the tagmeme, the functional unit entering into syntactic combinations. This gives rise to the terms tagmemics, and tagmemic analysis (cf. phonemics, morphemics, graphemics).

Syntax examines the structure of the sentence, the arrangement of lexical and morphological elements into meaningful utterances. The domain of syntax is the sentence. In general terms consistent with the viewpoint adopted so far, a sentence is a sequence of morphemes bounded by a terminal juncture and an intonation contour. A minimal sentence, such as Parle! (Speak!) evidences certain complexities of structure. Superficially, this seems to consist of merely one word, a verb-stem plus a zero morpheme. But the number and person, namely second person singular, i.e. single person addressed, are readily identified. The addition of an apposition, for emphasis for instance, is necessarily some such form as toi-même, unless it is the proper name of the person addressed, or both:

Parle toi-même, (Bernard).

Furthermore the absence of the subject pronoun (tu) before the verb-form is in itself a positive signal--the mark of the imperative mood (cf. Tu parles toi-même Bernard).

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*See Walter A. Cook, S. J., On Tagmemes and Transforms.

DESCRIPTIVE ANALYSIS OF LANGUAGE

Kenneth L. Pike

Linguistic forms

Linguistic meanings

	PHONOLOGY	LEXICON	GRAMMAR
Type:	System of sound units	System of lexical units	System of grammatical units
Etic unit	Phone (Phonetics)	Morph -----	Tagma ----
Emic unit	Phoneme (Phonemics)	Morpheme (Morphemics)	Tagmeme (Tagmemics)
m. b. *	Allophone	Allomorph	Allotagma
dist. **	Syllables, Rhythm groups, etc.	Morpheme sequences (Hypermorpheme)	Constructions, i. e. Tagmeme sequences (Syntagmeme)

*mb. = manifested by... **dist. = distributed in...

DEFINITIONS

Tagmeme: a correlative of function slot and filler class

(a) Minimum tagmeme: a tagmeme with single morphemes as fillers

(b) Hypertagmeme: a tagmeme with morphemes or morpheme sequences as fillers

Syntagmeme: a construction consisting of a string of fillers
(Note that a syntagmeme is not a slot-class correlative.)

From these observations we posit that even this minimal sentence comprises two elements, namely tu omitted, and parle. This is obviously also the case in: Bernard parle /bɛrnar parl ↓ / with the intonation that signals declarative statement. In addition to the two explicit elements (words) there is also the relationship signaled by word-order. This signal is still present if we change the intonation to /224↗ /, signaling "question," or if we add emphasis: /2231 ↓ / to give prominence to the verb: /bɛrnar parl ↓ /.

TAGMEMIC HIERARCHY

Sentence level

Sent = + Base: Ind Cl - Into. 21 ↓ Bernard parle anglais.

This can be interpreted as follows: "The sentence consists of base-slot, filled by an independent clause, and an intonation-slot filled by the intonation contour (intoneme) 21 ↓ ."

It can also be read thus: "The sentence syntagmeme consists of a base-tagmeme (function) manifested by an independent clause (form) and an intonation (function) manifested by 21 ↓ (form)."

The syntagmeme is a construction, a larger unit than the tagmeme. It includes at least one tagmeme. It is not a slot-class correlative. The sentence Bernard parle anglais is representative of the sentence Level in the tagmemic analysis. It is also analyzable at the clause level, since it contains only one clause.

Clause Level

Bernard / parle / anglais

tCL = + S (Subject function): N (Proper noun)
+ P (Predicate): t_v (transitive verb form)
± O (Object): N (Noun phrase)

The colon may be read as "filled by"; ± is followed by a tagmeme which is either obligatory or optional. Thus Bernard parle is a sufficient representation of the clause, in this case. This can be read: "The transitive clause construction consists of a subject-slot filled by a noun phrase and a predicate-slot filled by a transitive verb (in a finite form), and (optionally) an object-slot filled by a noun phrase."

Bernare / parle / anglais / avec son professeur.

S:N P:t_v O:N Relator-Axis (=Prepositional) Phrase

Phrase Level

Mon ami / Bernard / /parlait / /anglais / / avec / son professeur.

The Phrase Level is below the clause level, but above the word level. A phrase is a unit consisting of two or more words, but not having the characteristics of the clause. It may act as a filler (form) of (function-) slots on the clause level. Typical phrases are: (1) noun phrase (at least a N, with possible expansion elements, i. e. at least a noun head plus modifiers); (2) verb phrase (at least a verb with possible expansion elements); (3) adjective phrase; (4) adverb phrase; (5) coordinate and appositional phrase; (6) relator-axis (=prepositional) phrase. These may be summarized, for phrase-level analysis as follows:

- one-headed constructions (head plus modifiers);
- two-headed constructions (coordinate, appositive);
- RA (preposition plus noun phrase).

Mon ami Bernard

- two-headed construction (appositive)

N = +Limiting (determiner): possessive + N = + Apposition: Proper Noun

N. B. This noun phrase is the Subject of the clause.

parlait

- one-headed construction: finite transitive verb

anglais

- one-headed construction: cf. N above. Note that the determiner slot is vacant, a zero filler.

avec son professeur

- R (relator) A (axis) = + R: preposition + AX: N

"A relator-axis phrase is a construction which consists of a relator-slot filled by a preposition, followed by an axis-slot filled by a noun phrase." N = + Limiting (determiner): possessive + Noun.

Pertinent to this last noun-phrase as well as to the first one in this example, is the fact of concord, i. e. agreement in gender and number of determiner and noun. Here son and mon are masculine singular forms to agree with the Nouns they introduce.

Word Level.

The word level is below the phrase level, and above the stem level. It may consist of two or more tagmemes, one of which is manifested by a root or stem, the other by an affix. ami

n = n nuc (noun nucleus): noun stem $\pm$ noun: plur (plural marker)
(here vacant): _____. parlait

t_v = v nuc (verb nucleus): $t_{vs} \pm$ (transitive verb stem) t:tm (tense marker)
In this case the transitive verb stem parl- is followed by the imperfect tense-marker -ait. There is concord, in person and number, third person to agree with any Subject manifested by a noun, and singular or plural to agree with the number of that noun.

The stem-level

The stem-level is below the word level. "A stem-level construction is composed, potentially, of two or more tagmemes whose manifesting morpheme sequence fills the nuclear slot of words... By analyzing the tagmemes at each of the five levels, the final result will be the ultimate constituents, or morphemes of the language."*

Tagmemic analysis differs from Immediate Constituent (IC) analysis. In Bernard parle, we can draw a vertical line, literally or figuratively, to separate the two explicit elements:

Bernard | parle.

To the left of the immediate constituent (IC) cut, appears a NP (subject) and to the right, the Vr (predicate). In a more extended sentence the first IC cut will again separate the NP including all its components from

* Cook, op. cit. p. 21.

the VP including all that belongs to the expression of the predicate:

Le jeune étudiant français // parle anglais sans aucun accent.

The young French student speaks English without any foreign accent.

S --- NP + VP #

This IC cut is justified by analogy with the simple construction Robert | parle. It also indicates that there exists among the components on one side of the cut a closer relationship than exists across the IC cut. This observation can be made repeatedly as we proceed to make successive IC cuts, which will lead us to isolate successively smaller and smaller immediate constituents until we reach a level of analysis where further cutting is no longer possible or becomes unfruitful.

The corollary is of course that across a given IC cut the relationship is less close than within each constituent. Le jeune étudiant français | parle anglais sans aucun accent. Taking the right hand IC first, we find:

1 parle anglais // sans aucun accent

2 _ _ _ _ _ _ _ sans // aucun accent

and successively: 3 _ _ _ _ _ _ _ _ aucun // accent

4 parle // anglais _ _ _ _ _ _ _ _ _ _

A useful criterion for the order in which successive cuts are made is the following. In cut No. 1, the phrase sans aucun accent contributes only by addition to the total message of the predicate. It is therefore, less closely tied to parle than is anglais. In functional terms, the phrase sans aucun accent modifies the verb-phrase parle (anglais). The audible signal of these semantic and grammatical values is the juncture which separated sans aucun accent from parle anglais. In cut No. 2, the determinative adjective aucun is more closely connected to accent than it is to sans, thus aucun accent is isolated. Cut No. 3 separates these last two words. There is little to be gained by extending the anlysis beyond this point into the realm of morphology, except for purposes of generating the morpheme {masc. sg.} on the word aucun to agree in gender and number with the noun accent. This is not, strictly speaking a syntactic concern, even though the morphology is pertinent. Cut No. 4 finally separates the finite verb (involving morphological features, to be sure, such as $V_{Transitive}$, Third

singular, present, indicative) from the noun (NP) complement (i. e. direct object).

From the view-point of tagmemicists, IC analysis is insufficient for the following reasons: (a) The process requiring binary cuts is arbitrary, because (b) the constructions (manifested by strings of morphemes) isolated in this way are not true constructions and (c) the order of cutting is not consistent and parallel.

As an example of the last objection, let us examine the left-hand IC of the earlier sentence:

1. Le//jeune étudiant français
2. _ _ jeune étudiant//français
3. _ _ jeune//étudiant _ _ _ _

Cut No. 1 is supported by the fact that in the slot to the left of it certain substitutions can be made without changing the over-all phrase-structure: Le (Un, Ce, even Quel, etc.) Cuts 2 and 3 are less readily justified in that order. Are we dealing with: Le jeune étudiant qui est français or with L'étudiant français qui est jeune? There seems to be no clear-cut means of interpreting the sentence in one way rather than the other. However, in many cases of adjectives preceding the noun they modify, the relationship is clearly closer, than between the noun and a following adjective. In light of this general observation we opt for the order of cuts as indicated above.

Note that for certain purposes we can record the fact of terminal juncture and intonation contour of the final type, by including as an element of the sentence the symbol of a final period or #. It is worth pointing out that the first IC cut is signaled, in part, also by the non-final juncture, either /→/ or here, /↱/ on the last syllable of français.

The phenomenon of liaison is occasionally present as a signal of connection; its obligatory absence, on the contrary, signals a separation corresponding to a relatively early IC cut: C'est le savant anglais dont je vous parlais. "He is the learned Englishman I was telling you about."

/sɛ l savɑ̃t ɑ̃glɛ dõ ʒ vu par lɛ/

cf. /sɛl savɑ̃ ɑ̃glɛ dõ ʒ vu parlɛ/

'He is the English scholar I was telling you about'

/savătăglɛ / signals the relatively close connection between adjective /savãT/ and its noun. The contrasting form without liaison signals a less close connection between /savă/ as noun and the following adjective /aglɛ/. The latter would show up as an earlier IC cut than the former construction, other things being equal. Note that the forms as written: savant, anglais are ambivalent, but the pronunciation obviates the ambiguity. The first sentence just above, /savâtăglɛ/, has a parallel in "C'est un savant égyptologue," /sɛtœ̃savăt eʒiptolog/ (He's a learned egypotologist) where égyptologue can be only a noun. As such it is in all probability modified by the preceding savant, which is then an adjective. However, another possibility exists: (He is a scholar, a distinguished egypotologist) "C'est un savant, égypotologue distingué." Here the noun égyptologue is in apposition to the noun savant. This loose connection is signaled by a special non-final juncture /→/ or /↗/, and of course no liaison across the juncture point. C'est un marchand de draps anglais. (He's an English draper) or (He sells English dry-goods). If we make the liaison /...drazãglɛ / it indicates the close connection between the adjective-modifier and the noun-modified. If on the contrary we want to signal that anglais modifies marchand we do not make the liaison, and may add, at that place in the sequence, a non-final juncture /⟶/, with or without an accent d' insistance /ǎglɛ /, which is an additional device for signaling a separation. (See Chart on Immediate Constituents.)

By joining the elements which are most closely related, such as a and chanté, or célèbre and cantatrice, the interrelationship can be made clear. However, after the first cut, which corresponds to the major division between NP:Subject and VP:Predicate, there is no structural reason which forces us to deal first with the left-hand IC, as suggested. Rather, according to the Tagmemic system which seeks to identify constructions, i.e. strings of tagmemes, one would make all the cuts relevant to the sentence. Thus at the clause-level, we get three constituents (phrases):

La ... cantatrice / a chanté ensuite / une ... chanson.

The first syntagmeme, on the left, is a unit, the filler of the subject slot tagmeme. It is designated as the subject slot filled by a noun phrase, including expansion elements. Further, on the phrase-level, it is a syntagmeme consisting of a sequence of tagmemes, i.e. determiner, modifiers and head-noun tagmemes. Each of these is a slot-class correlative, and is manifested by a specific morpheme class, i.e. article, Av (rank 3), Aj., Noun, respectively.

Consider the following example of IC analysis:

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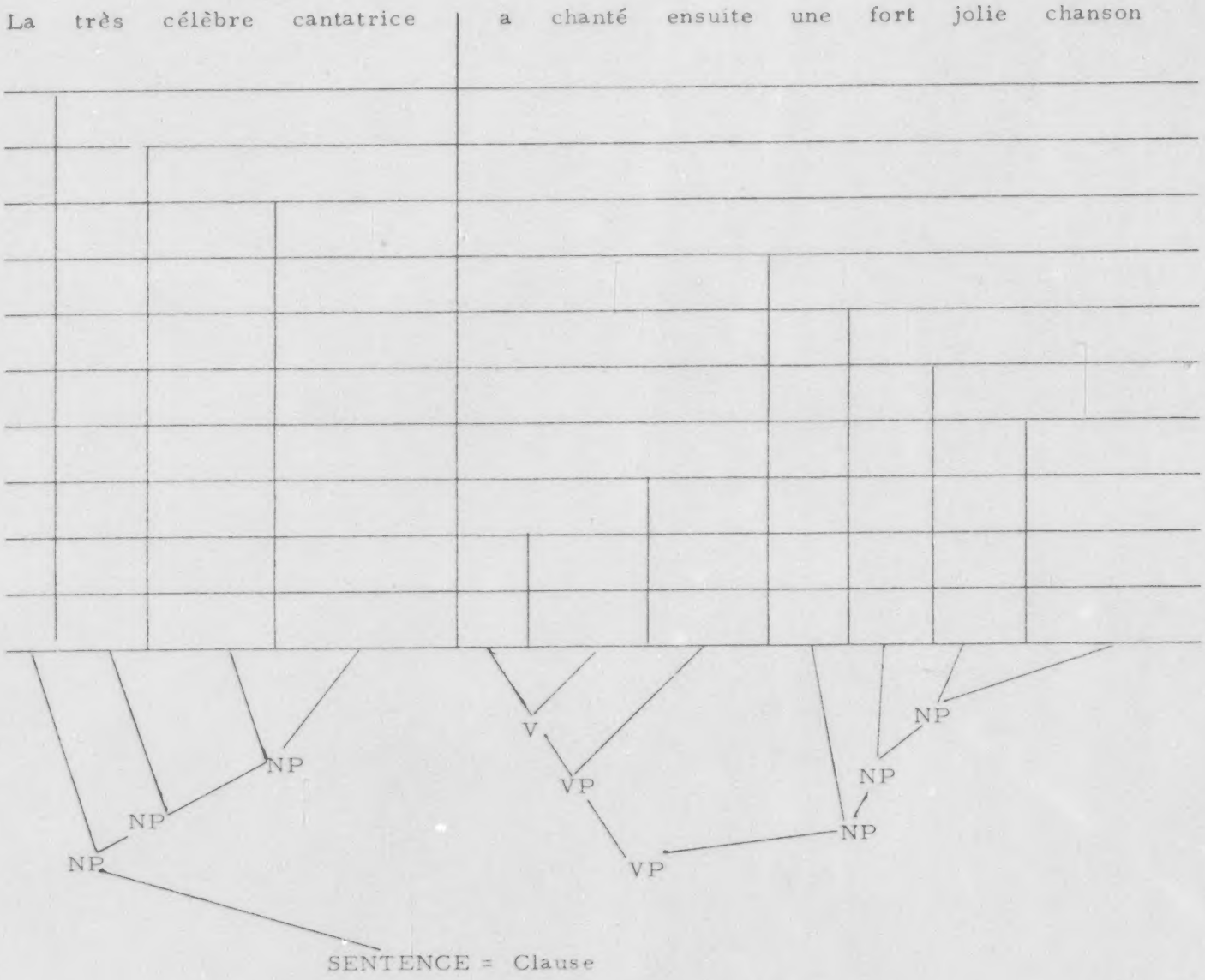

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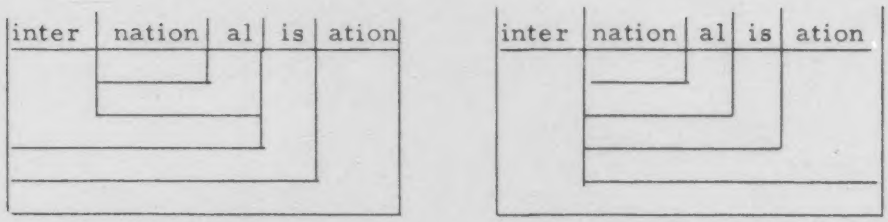
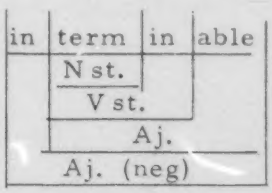
internationalisation (cf. p. 105)



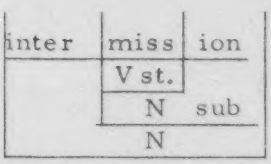
A B

where the order of successive cuts may be either that shown in A (nation, national, international, internationalis-, ...) or as in B (nation, national, nationalis-, nationalisation, internationalisation). cf. Bolinger, Aspects of Language, p. 195.

A somewhat parallel example from French:



N Stem: terme
V Stem: terminer
Aj. terminable
Aj. interminable (unending, very long)



V Stem: miss-
N: -ion noun-forming suffix
N: 'intermission'

From an entirely different view-point, another theory of language has been put forward, known as the "Theory of Syntax" (N. Chomsky, Aspects of the Theory of Syntax. MIT Press, 1965.) It is also referred to, more commonly, as Transformational Grammar or Generative Grammar. (Nicolas Ruwet, Introduction à la grammaire générative. Plon, 1967.)

This is, in very brief outline, an attempt to account in the most general terms for the phenomenon of language. In order to do this, one is led to consider the fact that all languages have much in common, just as all humans have much in common. Furthermore, there are striking

similarities in the process of acquiring one's native language by young humans everywhere, regardless of what language is involved, and regardless of the racial, ethnic, cultural, and social conditions surrounding the young language-learner. Thus, the question of universality becomes of central interest.

But these aims at generality and universality are attainable only on a certain level of abstraction. This gives rise to the notion that, in some mysterious way, the young child internalizes certain fundamental behaviors which can be expressed in the form of abstract rules. The rapidity with which the child achieves this language competence is not the least surprising of the observable data.

Generative grammar is then a model of language competence, conceived as a universal system of internalized rules. The language competence of a given linguistic community is described, or accounted for, in terms of such rules. It accounts for all the grammatical sentences, and only those, which a native speaker is capable of uttering or understanding (i.e. recognizing as a grammatical sentence in his language) whether he has ever heard them or not. A sentence, judged as grammatical, is not necessarily comprehended:

> Cet employé n'est qu'un fumiste.
>
> J'ai acheté une provision de scaferlati.

It is conceivable that a French child might not know the exact meaning of the word fumiste. He might relate it to fumer (to smoke) and guess, wrongly, that it means someone who smokes (too much?). But he would have no doubt whatsoever that the sentence is a French sentence. The word fumiste is a nonsense word for him, just as would be patateuque [patatǿ:k], which is not a word in French.

The chances of a French child knowing the term scaferlati (a kind of tobacco) are equally remote. But the sentence is recognizably French, by its structure.

In this view, syntax is central, for it is here that generality, even universality, is most clearly manifested. In all languages, apparently, speakers communicate by means of sentences. In all languages, there exist terms that are naming, i.e. noun or noun-like elements, and all languages contain elements which express notions like action, state, becoming, in a word, verbs or verb-like items. These, in turn, combine into sentences.

In abstract (i.e. general-universal) terms we posit the following basic rule:

S(entence) --> N(oun) + V(erb)

But this is oversimplified. The element N may be expressed by other elements such as a pronoun (substitut), or may be expanded to include additional elements. It is then necessary to enlarge the term to N(oun) P(hrase). In French the equivalent terms are S(entence) = P(hrase). NP = S(yntagme) N(ominal) Therefore:

P --> SN + S(yntagme) V(erbal).

The syntagme verbal (SV), of course, translates V(erb) P(hrase).

As was observed in the discussion of Tagmemics, the function of the NP is that of Subject of the Sentence, while the VP functions as Predicate.

While it is true that the minimal sentence is to be rendered by the formula S --> NP + VP, this is not sufficient since the predicate quite frequently consists of a verb (transitive) followed by another NP which functions as a direct object. Therefore:

$$S \dashrightarrow NP_1 + VP + (NP_2).$$

The parentheses indicate that NP_2 is optional. Other complements of the verb, inherent in the predicate, may be adverbs of manner, of time, of place, etc. These latter may take the form of prepositional phrases: here = in this place, now = at this moment, etc. And what we have labeled NP_2 may be expanded to include modifiers of various kinds, such as adjectives, and their modifiers, or an (adjectival) relative clause, etc.

VP: ....a chanté une fort jolie chanson
FR. que tout le monde connaissait
connue de tout l'auditoire

....sang a very pretty song
ENG. which everybody knew
known to everyone in the audience

The relative clause, introduced by que (Q) is of course an adjectival modifier of chanson. It, in turn, has the structure of Sentence Q + S --> NP + VP (+NP) (+Av.) Now the formula must be made explicit:

$$S_1 \dashrightarrow NP + VP + NP + QS_2$$

and S_2, of course, is manifested again by NP + VP + (NP + QS) and so on. Therefore:

$$NP \longrightarrow \begin{cases} (DET) + N\ (Aj.)\ (QS) \\ Proper\ N \\ Pronoun \end{cases}$$

But let us consider the following:

Robert voit son ami.

NP_1 VP NP_2

Robert voit que son ami porte une veste.

NP VP QS-- NP VP NP

Here it is evident that NP_2 of the first sentence is replaced by the clause (noun clause) introduced by the conjunction que (Q). The abstract structural expression QS is now a NP, whereas earlier QS represented an adjectival complement (Aj.). In this case we may use a symbol △ to represent the S which is embedded (enchassé, imbriqué), and add that symbol to the list of alternates:

$$NP \dashrightarrow \begin{cases} (Det) + N \\ Proper\ N \\ Pronoun \\ \triangle \end{cases}$$

△ = dummy element (élément postiche)

In this way we specify the composition of each type of phrase. Phrase-structure rules specify, e.g. S --> NP + VP. Read: "Sentence consists of Noun Phrase followed by Verb Phrase."

NP --> Det + N + (Aj.): Noun Phrase consists of a Determiner followed by a Noun.

$$N \dashrightarrow \begin{cases} Ncommon \\ Nproper \\ Pronoun \\ \triangle \end{cases}$$

The brackets indicate that any of the included alternates may occur.

$$Det \dashrightarrow \begin{cases} Art_{definite} \\ Art_{non\text{-}definite} \end{cases}$$

$$\text{Art}_{\text{def}} \dashrightarrow \begin{cases} \text{definite article} \\ \text{demonstrative aj.} \\ \text{possessive aj.} \end{cases}$$

$$\text{Art}_{\text{non-def}} \dashrightarrow \begin{cases} \text{indefinite article} \\ \text{partitive} \\ \text{zero} \end{cases}$$

But as was seen in the preceding chapter in reference to the determiners, there is a case of non-match between the semantic definite and the definite article (le, la, les) on the one hand, and the generic meaning on the other -- the grade (0) in our scale of definiteness -- being manifested by the forms le, la, les with the generic noun. The generic noun is not definite; it is marked totality. We will return to this topic shortly.

The VP needs further specification:

$$\text{VP} \dashrightarrow \begin{matrix} \text{Aux} + \text{V(Adv.)} \\ \text{être} + \text{Attribute Ph.} \end{matrix}$$

$$\text{Aux} \dashrightarrow (\text{Negation}) + \text{Tense} + (\text{Adv.})$$

$$\text{V} \dashrightarrow \text{Verb stem} + \text{Affix} + (\text{Adv.})$$

$$\text{Attr.} \dashrightarrow \begin{cases} \text{NP} \\ \text{Adjective} \\ \text{Adv.}_{\text{place}} \\ \text{etc.} \end{cases}$$

Note that the symbol Aux refers to more than merely the auxiliary verb avoir or être. It is the indispensable feature of any finite verb form, and includes necessarily at least the item Tense. This in turn finds expression in French in the endings which are generated by the appropriate morphophonemic rules to convert Affix into actual phonetic representation. In

Robert a terminé le devoir.

we have a proper noun (subject), a verb (auxiliary a and past participle of the transitive verb terminer) and another noun phrase, consisting of a determiner (definite article) and a common noun (direct object). Now the important thing to note is that

Le devoir a été terminé par Robert.

conveys essentially the same information; and further, that Robert is still the actor or agent, while the object devoir now appears in the left-hand position. This is described as the result of a Passive Transformation:

		Robert	a	termine	le	devoir
(a)	SD: (structural description)	S --> NP	--Aux	-- V_{tr}	--NP	(X)
		1	2	3	4	

Tpas. (passive transformation) ⊃ 4 -- 2 + être -- pp. -- 3 -- par + 1 (X)

(b) SC: (structural change) Le devoir a été terminé par Robert

(X is an optional element, here null.) Aux #2 in sentence (a) designates the passé composé. In (b) the same tense appears as a été; terminé is of course the PP (Past participle) of #3. From this point of view, these various related sentence-types derive from an underlying simple, complete, affirmative, declarative sentence (a Kernel sentence) in the active voice.

From an underlying S (a), since it contains a transitive V, the passive S (b) is derived by the appropriate Passive Transformation. But this transformation cannot apply to an intransitive, such as (c) Robert est arrivé.

However, this (c), as well as any declarative, can be converted into an interrogative, or to a negative by appropriate transformations. In each such process of transformation, the essential structural message is preserved. This is a fundamental tenet of transformational theory: the meaning-preserving requirement, taking meaning in a special sense.

From the preceding very incomplete sketch, it is clear that the syntactic component consists of a finite number of phrase-structure rules. These are transformed by the application of T rules to generate an infinite number of grammatical sentences. The transformational rules account also for the constant relationships between sentence types: Active/Passive, Affirmative/Negative, Declarative/Interrogative, etc. As a result, S --> NP + VP (+NP) covers a very large number of types of sentences.

There is an extremely general level of abstraction referred to as deep structure, which, by the application of transformational rule(s), is converted into the surface structure. Although it is possible to formulate the surface structure in abstract (i.e. syntactic) terms, in practice we recognize and introduce the semantic component represented, principally, by the lexicon--the total stock of vocabulary in the language we are dealing with. In the lexicon are stored many kinds of information: marcher = verb, intransitive, but conjugated with the auxiliary avoir, takes either animate or inanimate subject, etc.

As part of the generative process which leads to an actual sentence, the set of Morphophonemic rules is then needed. These have the effect of translating into phonetic terms all the suntactic information--including deep structure expressed in phrase-structure rules, plus all the obligatory or optional transformations in order--and semantic information. The phonetic representation involves a branch of generative grammar called generative phonology. This utilizes similar notions of deep (phonological) structure, hence underlying phonemes, and transformational rules to lead to surface manifestation in speech-sounds, the phonetic representation.

The notion of transformation is not a recent one. For centuries language teachers, whether dealing with the native language of their pupils, or a foreign language have been using transformation exercises. The active/passive relationship, for example, has in this way been recognized as fundamental. What is new is the incorporation of this notion into a general theory of language. This also explains, in some sense, the very wide acceptance among linguists of this new theoretical view of language.

The idea of underlying structures was also familiar to philosophers and grammarians in past centuries. In 1660 there appeared in France the Grammaire générale et raisonnée by Antoine Arnault and Claude Lancelot, both professors of language. (Since these men were connected with the religious community of Port-Royal, the Grammaire ... is often referred to as the Grammaire de Port-Royal). In the title the terms générale and raisonnée are both to be noted: générale is to be taken rather literally to mean fundamental to all languages; raisonnée might be translated by (rational) as opposed to (empirical) or, as we often hear nowadays, (taxonomic).

A classic example of the conception of underlying structure is to be found in the Grammaire .....

Dieu invisible a créé le monde visible.

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This is recognized as an abbreviated rendering of:

Dieu qui est invisible a créé le monde qui est visible.

This in turn is the combination of three separable, underlying (kernel) sentences:

(a) Dieu est invisible
(b) Dieu a créé le monde.
(c) Le monde est visible.

(a) Dieu est invisible has the following structure:

S --->	NP + VP
NP -->	N_{Proper}
VP -->	Aux + V + Attribute
V -->	V (Intransitive), copula, être + Affix
Attr -->	Aj. invisible
Aff -->	Tense + Person + Number
Tense -->	Present Indicative
Person ->	Third
Number->	Singular

(b) Dieu a créé le monde:

S -->	NP + VP
NP -->	Proper Noun, Dieu
VP -->	V_{tr} + NP_2
V -->	Aux + V_{tr}
Aux -->	Tense + Affix
Tense ->	Present + Perfect
Perfect->	Past Participle
V -->	créer
NP_2 -->	Det + N
Det -->	$Art_{definite}$ ("unique: reference N)
NP_2 -->	Le monde.

A tree diagram is a convenient representation of the structure of the simple underlying sentence:

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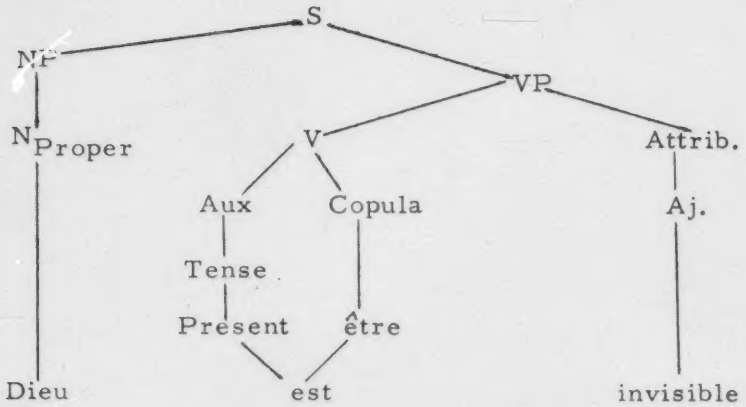
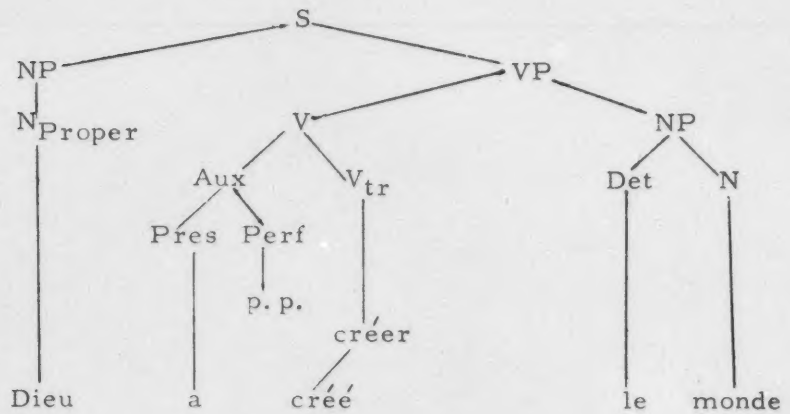
(a) SD:

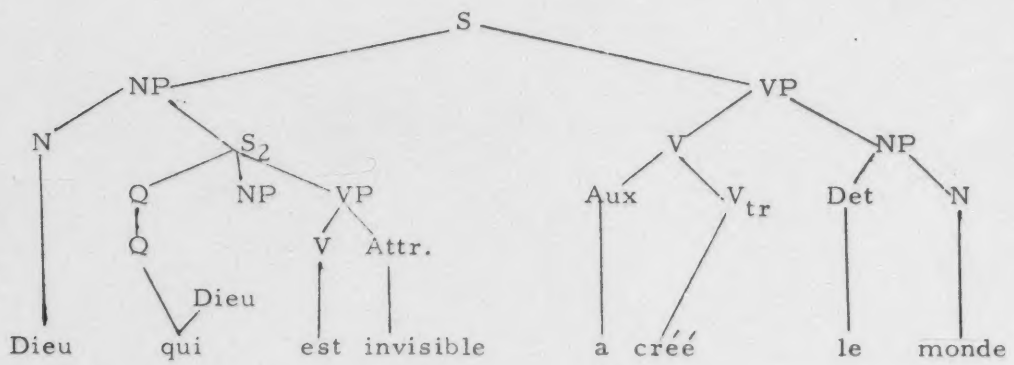


(b)



(a) + (b)

We may embed (b) in (a) , thus:



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(c) Le monde est visible

SD: S --> NP + VP cf. a)

T ⊃ Relative Clause Le monde qui est visible.

SC: cf. S --> NP + VP (+NP) (+QS)

$T_{embedding}$ ⊃

Dieu qui est invisible a créé le monde qui est visible.

The special transformation (optional) which we may now apply is of this sort:

S ---> NP + VP + NP + QS
1 2 3 4

where QS is a relative clause containing VP = copula + Attr. :

S ---> NP + VP + NP + QNP + Copula + Attr.
SD: 1 2 3 4 5 6

$T_{ellipsis}$ ⊃
SC: 1 2 3 Ø Ø 6

applied, first to the substance of (a) and (b), results in :

Dieu invisible a créé le monde qui est visible

The re-application of $T_{ellipsis}$ produces:

Dieu invisible a créé le monde visible.

Let us refer back to the sentence examined earlier:

(a) La célèbre cantatrice a chanté une fort jolie chanson,

(b) La...que tout le monde connaissait

(c) connue de tout l'auditoire

The underlying sentences, in abstract terms, are:

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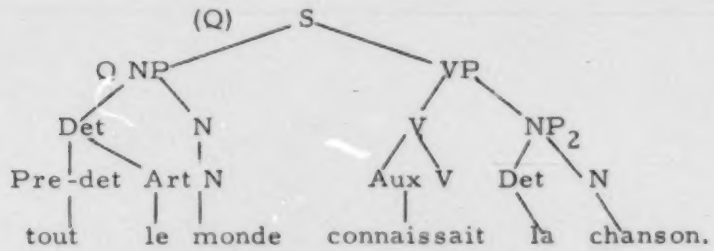
(a) La...cantatrice chanter une...chanson
NP VP NP_2

(b) ...le monde connaître la chanson
NP VP NP

The relationship between the relative clause (b) above, and the equivalent noun-complement phrase (c) is easily recognized. Formally it is accounted for in the following way:

que tout le monde connaissait

SD: S --> Q + NP + VP



An obligatory reordering of this, is referred to as $T_{Q\text{rapprochement}}$

This amounts to bringing the item la chanson which repeats the antecedent of the relative clause into contact with the element Q which links the two clauses together. Thus Q + la chanson (object) underlies the morphological form que:

Q la chanson tout le monde connaissait

que tout...

N. B. When Q is immediately followed by NP (functioning as subject) this $T_{Q\text{ rapprochement}}$ is not applicable.

If we apply the $T_{passive}$ to clause (c) above, we obtain:qui était connue de tout le monde

Then $T_{ellipse}$ (copula) gives us:

Ø connue de tout le monde
l'auditoire

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To generate the expanded NP: la célèbre cantatrice, will require the following steps:

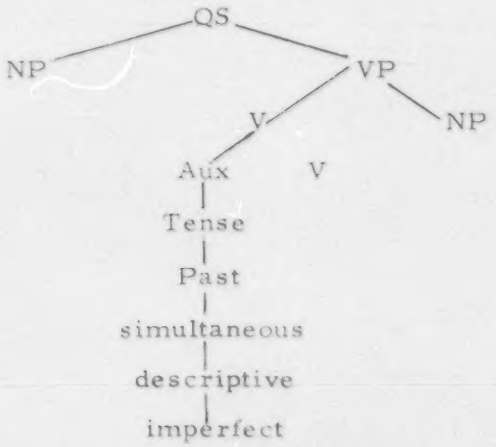
Deep Structure	1. la cantatrice était célèbre
T relative	2. la cantatrice qui était célèbre
T ellipsis	3. la cantatrice Ø Ø célèbre
	4. la célèbre cantatrice (optional, stylistic, reordering transformation)

The relationship of the tenses in the two clauses (a) and (b) is a feature of French syntax which deserves a comment (refer to VERB chart, "Perspective in Past," p. 126). The two verbs in these clauses refer to the same time span, namely past. There is a relationship of simultaneity between them. In French, however, unlike English, the reporting of simultaneous past actions, imposes the necessity of a choice of perspective. If both actions are reported as narrative, i. e. as contributing to the sequence of events or to the story, they appear in the same tense. This frequently indicates a succession (more or less immediate) in time:

> La cantatrice a chanté une... chanson que tout le monde a reconnue.
>
> which everyone recognized (because they all knew it)

But, if the "action" of connaître is not narrative, or reported as such, it is descriptive of the subject tout le monde. The tense to express this meaning in past time is the descriptive imperfect perspective.

In this way, we generate the tense in the relative clause, as the expression of Aux:



SESSION VI

TOPIC	TIME	MATERIALS	PAGE
I. Syntax (continued)	60 min.		164
II. Lexicon	60 min.		170
III. General Review	120 min.		

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Notes to Instructor

"La transformation est un moyen de desambiguisation" (Jean Dubois, Grammaire structurale du français: le verbe. Paris: Larousse, 1968, p. 7.) In this quotation, there is opened an entirely new view of ambiguity. The term la transformation here refers to the transformational system, not some single transformation.

There are, presumably in every language, ambiguities of various kinds. A lexical ambiguity is exemplified in French by the verb louer which means both (to praise) and (to rent). Note that the term (rent) is also ambiguous in English: (to use something belonging to another, on payment of a fee) and (to allow someone else to use something on payment of a fee).

(1) M. X a loué la maison. Mr. X rented the house.

(2) M. X a loué la maison. Mr. X rented the house.

(3) M. X a loué la maison. Mr. X praised the house.

In (1) Mr. X is the renter; he rented the house from the owner. In (2) Mr. X is the owner; he rented it to someone. In (3) Mr. X, the owner in (2), in order to close the deal, praised the house. Also (3) can refer to Mr. X, the renter, in (1), who having closed the deal, told his wife about it and praised the house.

J'ai acheté une cravate à mon frère.

I bought a tie from my brother or for my brother.

Robert reçoit le cadeau de sa soeur.

Robert receives the present from his sister or his sister's present.

Elle a trouvé ce livre ennuyeux.

She found this boring book.
She found this book boring.

Other examples of such ambiguities, which are essentially lexical could be found. Here is another example:

Jean a demandé à son père de sortir.

To exemplify the contention of J. Dubois, quoted above, we may proceed in the following way.

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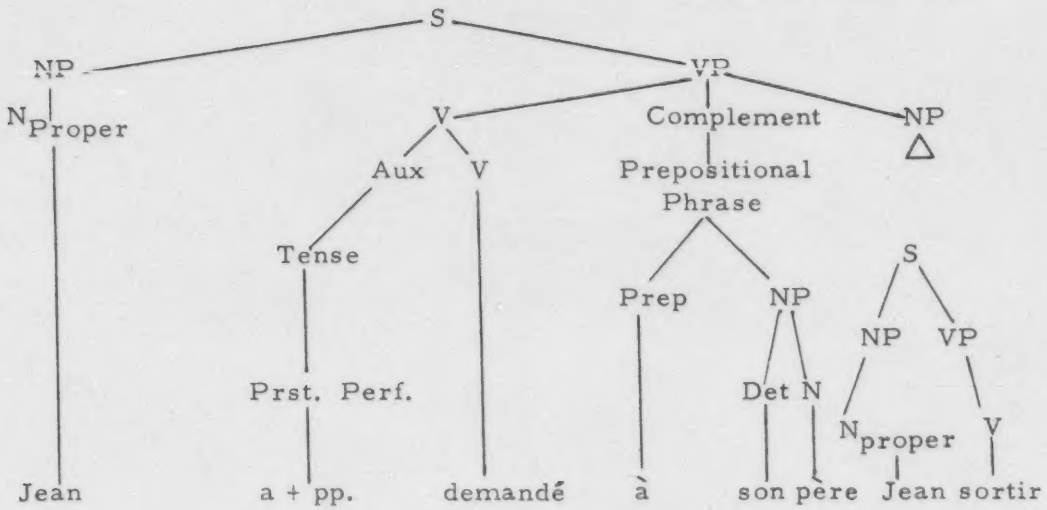

The underlying sentences are then:

S_1 : Jean a demandé △ à son père.

S_2 : Jean (veut) sortir

S_1 NP + VP + Prep. Ph. (dummy NP-S_2)

S_2 NP + VP

Given the verb demander, in the dependent clause S_2, the verb is Subjunctive:

SD: X - QU - NP - Y - Tense - Z
1 2 3 4 5 6

SC: 1 2 3 4 subjunctive 6

1 X represents the ruling, or main, clause,
2 QU, the subordinating conjunction que
3 NP, the subject, i.e. Jean
4 Y, the V of the dependent clause
5 Tense, which becomes Subjunctive
6 Z, any supplementary element; here null.

Jean a demandé à son père que Jean sorte.

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Now, we note that the NP in X is identical in reference with #3 NP. Under these conditions an obligatory transformation is applied:

$T_{infinitive}$ SD: X - NP - Y - QU - NP - (Neg.) - Tense - Z - W
1 2 3 4 5 6 7 8 9

SC: 1 2 3 (de) Ø 6 Infin. 8 9

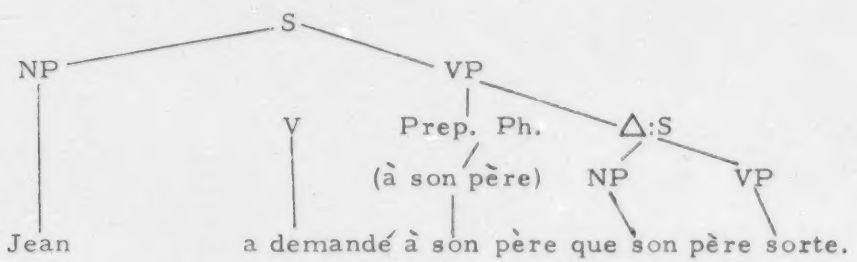
Conditions: $4 + 5 + 6 + 7 + 8 = S_x$
$2 = 5$

Thus, given Jean a demandé à son père que Jean sorte, eliminate the conj. que, and the second Jean and change sorte to infinitive sortir. The ruling verb demander requires de at 4 to introduce a dependent infinitive.

Another interpretation is also possible:

Jean a demandé △ à son père.
Jean (veut) que son père sorte.

A simple embedding produces:



This is an ungrammatical sentence and may not stand as it is. We may eliminate the indirect object to make it grammatical. Or we may apply the transformation as follows: The infinitive transformation has the following form:

SD: X - NP - Y - QU - NP - (Neg.) - Tense - Z - W.
1 2 3 4 5 6 7 8 9

SC: 1 2 3 (de) Ø 6 Infin. 8 9

Conditions: a) $4 + 5 + 6 + 7 + 8 = S(\ )$
b) 3 = 5 (where Y (#3) is NP of Prep. Ph.)

The successive transformations, obligatory or optional, thus account for the generating of the ambiguous sentence, but emphasize the difference in interpretation in terms of the different transformational history.

This example illustrates the principle that an ambiguous sentence (surface structure) derives from two or more different deep structures, i.e. the successive structural descriptions and structural changes.

Consider:

> Les étudiants qui travaillent bien obtiennent de bonnes notes.
>
> (The) students who work hard get good grades.

The ambiguity here lies in the relative clause. Either it expresses a restriction imposed on the reference of the antecedent or it simply adds some further information about the reference of the antecedent, and thus is in the nature of an apposition, and is called an appositive relative clause.

The distribution of these two types of relative clauses is closely related to the scale of definiteness of determiners (see p. 90). The relative clause is appositive if the antecedent NP is a Proper Noun or a $N_{com.}$ marked +3 or +2 or 0 (mon, ce, le generic). The appositive relative clause may be introduced by a form of lequel instead of qui or que. Thus, les étudiants lesquels travaillent bien... is unambiguous, since the relative clause is appositive. It amounts to: "the students (and they work hard) get good grades." The same interpretation would be forced if we had Mes étudiants qui... or Ces étudiants qui...

Now to generate the sentence in question, we posit the following underlying sentences:

(a) _____étudiants travaillent bien

(b) _____étudiants obtiennent de bonnes notes

To embed (a) in (b) as an appositive relative allows les (either 0 or +1) or mes, ces as the determiner in both (a) and (b).

(a) SD: NP + VP

Det + N + V + Av Comp.

(QU) 1 2 3 4

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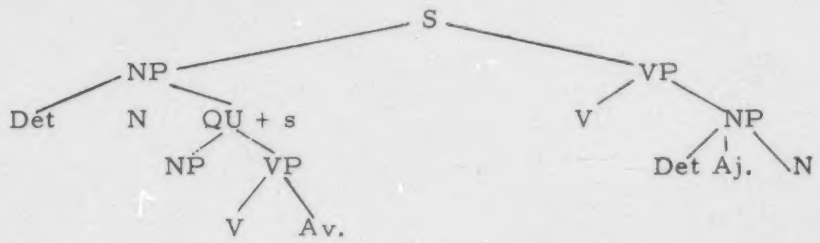
(b) SD: NP +VP +NP

Det + N - V - Det + N

5 6 7 8 9

Cond: 1 + 2 + 3 + 4 = S; 5 + 6 = 1 + 2

SC: 5 + 6 - QU - 1 + 2 - 3 - 4 - 7 - 8 +9



The result of $T_{relat.}$ is then:

> Les étudiants QU les étudiants travaillent bien obtiennent de bonnes notes.

The sequence QU les étudiants is then obligatorily converted to qui which represents the combination of the linking function and the subject function. This is a morphophonemic rule: it says that the form of the relative pronoun morpheme, functioning as subject (the associated NP is to the left of the VP in the embedded clause) is qui (sg. or plural). Note the underlying sentence to be embedded (as relative clause) is listed first. 1 + 2 + 3 + 4 = S. The reason for this practice will appear below. The $T_{relat.}$ in general terms is:

SD:

T relative: X - NP - Y - R

1 2 3 4

Z - NP - W - T

5 6 7 8 Cond: 2 = 6

SC: 5 - 6 - QU + 2 + 3 + 4 - 7 - 8

Remember that some of the capital letters represent sequences of elements, some are null, in any given application. Thus:

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(a) 1 X : QU

2 NP: les étudiants

3 Y : travaillent

4 R : bien

(b) 5 Z : null

6 NP: les étudiants

7 W : obtiennent de bonnes notes

8 T : null

Now we want to generate the sentence with the relative clause as restrictive. Underlying sentences:

(a) Des étudiants travaillent bien. (Some students...)

(b) Ces (les) étudiants obtiennent de bonnes notes. (These students...)

In (a) the indefinite determiner is appropriate to the NP marked as non-definite, or part of the whole, i.e. -1 degree.

In (b) les as determiner naturally follows the previous mention of étudiants. Ces adds further degree +2. We may think of the combination of -1 and +2, in parallel with the embedding of (a) into (b), as resulting in the degree +1 (e.g. +2 -1 = +1:

$T_{relative\text{-}restrictive}$

X - NP - Y - R
1 2 3 4

O des étudiants..... -1

Z - NP - W - T
5 6 7 8

ces étudiants..... +2
|
les +1

SC: 5 - 6 - QU - 2 - 3 - 4 - 7 - 8

les étudiants qui travaillent bien obtiennent de bonnes notes.

LEXICON

Acquiring the vocabulary of a foreign language is much more than merely memorizing words, with their translations. One of the main problems arises from the fact that translations are rarely completely accurate. If it is true that chien means (dog), what about chien de fusil? (gun dog) or (hunting dog), i. e. (bird dog)? Not at all. Chien de fusil designates the hammer, shaped more or less like a dog's head, of a gun. Words are not autonomous units, except in a very narrow sense. They occur in certain associations. French has aveugle comme une taupe (mole) whereas we say "blind as a bat" (chauve-souris). (faire une promenade) is (to take a walk) --prendre une promenade would not be acceptable.

> Vous avez beau parler, je ne vous crois pas.
> Say what you like, I don't believe you.

The history of beau in this expression may be of some interest. Beau, in Medieval French, among other meanings, signified (what is fitting, appropriate, pleasing). "Vous pouvez parler tant qu'il vous plaira might then be an approximate translation of Vous avez beau parler. Some set expressions of this kind are referred to as idioms. Often idioms are metaphorical in origin. But the important thing to note is that many idioms appear to be peculiar, principally from the view-point of translation. A working definition, at least in our frame of reference, is "an idiom is an expression which cannot be translated into some other language word for word." (As an exercise, find a number of French idioms which fit this definition.)

Note that quite a few modern idioms are survivals which have not undergone the general evolutionary changes, and which therefore manifest older syntactic patterns different from modern usage. Proverbs offer many examples of this, e. g. Pierre qui roule n'amasse pas mousse. (A rolling stone gathers no moss.) Note the absence of articles, typical of Old French usage.

Throughout the history of French there have been borrowings mainly from Latin, but also from classical Greek, and from contemporary languages. Borrowings from Latin have created pairs of words, called doublets, one

of which is derived normally (or popularly) as the word hôtel, while the other hôpital is a (learned) borrowing. Such words are also called cognates, i. e. having a common origin: the Latin noun hospitalis (guest). The classical Latin for (guest house) is hospitalia. English hotel is borrowed from French hôtel. Its cognate hostel from Old French hostel; hospital is from Old French hospital, a learned borrowing from Latin. Cognates in French and English are very numerous. This is often a help in learning the French word. However, there are also so-called false cognates, which have been called faux amis.

These are words in the two languages which look alike in the spelling but have quite different meanings: passer un examen (to take an exam--whether you pass it or not). "To pass an exam" is rendered in French by réussir, être reçu à un examen.

Doublets are rarely synonymous. Synonyms are, of course, words with similar meanings: English, large, big, great. N. B. large in French means 'wide'. (cf. Spanish largo 'long'!) Exercise: Comment on the statement "There are no synonyms in any language."

Homonyms are, as is well known, words which sound alike (sometimes spelled alike) but have different meanings: (le) page (page-boy) la page (page--of a book). Homonyms often give rise to ambiguity.

Exercise: Review ambiguity of various kinds.

In learning the lexicon of a foreign language one should put to use two psychological facts:

1. Les familles de mots. This term is applied in French to groups of words which are formally associated, as a result of derivation or compounding.

2. Associative groups composed of words which

   . have similar meanings,

   . have similar sounds, particularly in that they rhyme, and

   . have some component in common, e.g. a suffix. This last type may overlap somewhat with 1. above.

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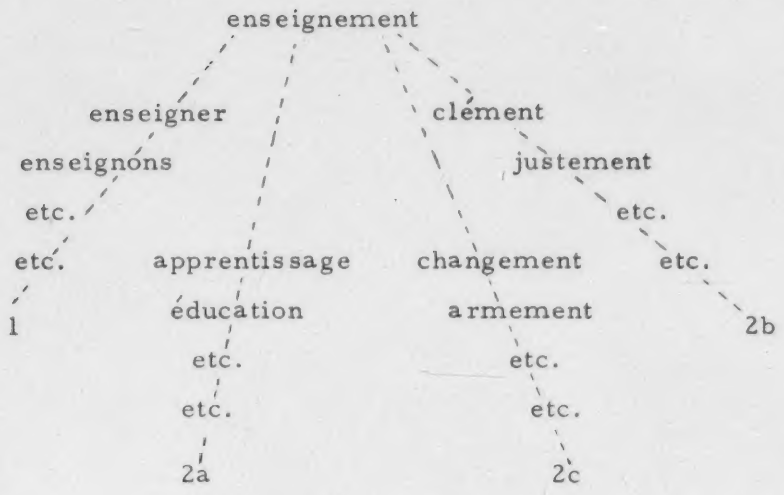

From: F. de Saussure, Cours de Linguistique générale

Compounds

In the dictionary known as the Grand Robert (Robert, P. Dictionnaire alphabétique et analogique de la langue française, 6 volumes. Paris: Société du Nouveau Littré 1960-64.) we find some thirty entries of compounds with the first component garde-(protector, a person who keeps or guards; an object which protects against); garde champêtre (rural policeman) is practically a compound, though it is not written with a hyphen or in one word. Un garde-barrière (crossing guard (RR)), garde-guichet (wicket keeper). Un garde-fou (parapet), a low wall to keep one from falling over a cliff, etc.; un garde-boue (fender) protects against the splashing mud. Le garde-à-vous (attention!) from the military command.

The same dictionary lists some 75 compounds with porte- as the first element: porte-fenêtre (French window), a window which opens like a door, is composed of two nouns, the second in apposition to the first. The others are, for the most part composed of the verb porte- plus a noun, either in singular or plural: porte-cigares (cigar case), porte-cigarette (cigarette-holder). The rules for the spelling of the plural of these compounds are far from consistent. One is well advised to consult a dictionary. Note the expression: en porte-à-faux (overhanging, off-balance), and so unsteady.

French Workbook

ORAL DRILL

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Foreign Language Section
1971
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AS YOU were growing up you were gradually gaining the skill in pronunciation which characterizes all normal speakers of your native language. You have therefore a fund of habits of pronunciation. But you have also developed corresponding habits of hearing and interpreting speech-sounds. When you hear a person from another part of the country you may notice his pronunciation as being different from your own, but more commonly you automatically "translate" his pronunciation into the terms of your own. For instance, suppose he says "Is it far ?" and pronounces the last word with a long vowel or a diphthong and no [r] consonant. If you are in the habit of pronouncing a clearly audible [r], you automatically "hear" it, as if he had pronounced it just as you would.

When you hear a foreigner, a Frenchman for instance, pronounce the sounds of his language, you tend to make the same automatic interpretation. You "hear" the sounds of the foreign language as if they were like your own, or only slightly different from your own.

However natural and universal this tendency may be, the fact is that the sound-systems of no two languages are exactly identical. It is no serious exaggeration to say that no French speech-sound is exactly like its nearest parallel in English.

In this book, therefore, you will be presented with the facts of how a Frenchman performs in using his organs of speech. You will make every effort to learn to perform the same positions and movements with <u>your</u> speech-organs. For in this way --by making the same movements, in the same positions as the French speaker -you will be able to produce the <u>same</u> sounds, not as they sound to you, but as they really are. Give maximum attention, then, to the physiologic. performance, rather than to the sound that you may hear, until you gain complete control of these complex movements. Your hearing will be trained in perceiving accurately the foreign sounds, as a by-product of your learning to produce them accurately.

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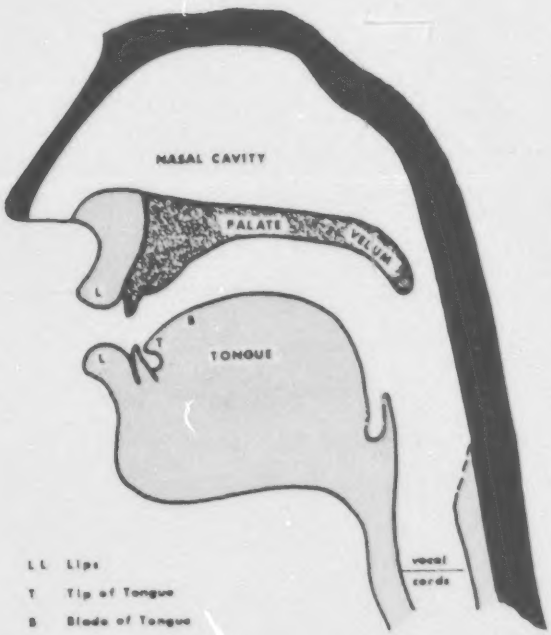

FIGURE 1

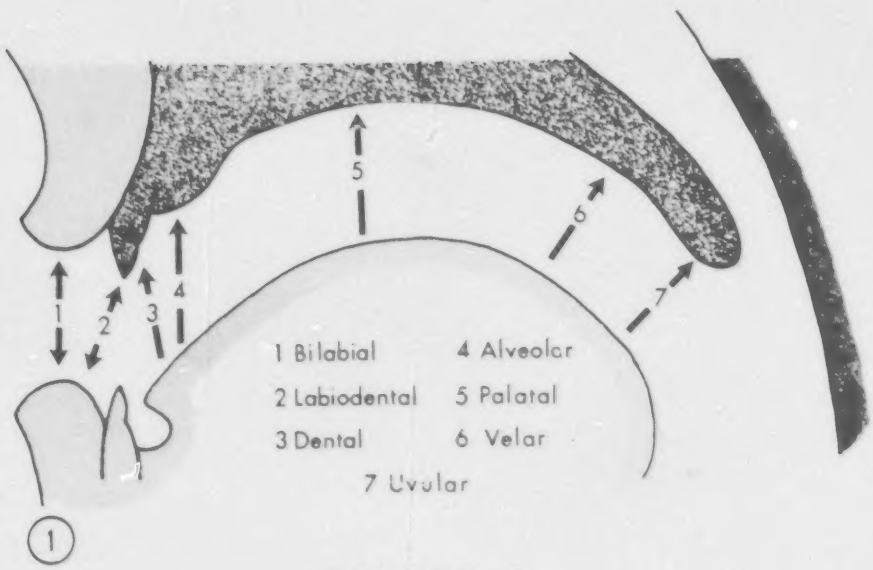

FIGURE 2

THE ORGANS OF SPEECH

IN THE accompanying tracing of an X-ray picture of part of the human head (Fig. 1) you may see the principal articulators which we use in making speech-sounds.

There are three resonance cavities: the MOUTH, the NOSE, and the THROAT. By far the most important cavity is the mouth. Its shape and size determine the kind of resonant sound that is uttered. The tongue has long been recognized as the most important factor in determining the different speech-sounds, so much so that in many languages the same word is used to signify both tongue and language.

The roof of the mouth is formed by the hard palate and the soft palate. The hard palate is subdivided, for purposes of phonetic description, into teeth, alveolar region, and palate; the soft palate is also called the velum.

In the production of the VOWEL SOUNDS the tongue is arched more or less high in the mouth, either toward the front near the fore-part of the palate, or toward the back near the velum. The vowels are therefore designated as front or back vowels. At the same time, the lips are spread as in a smile, or rounded as in whistling. For this reason the vowels are said to be either spread or rounded. "High front spread" indicates therefore that the tongue is arched high in the front of the mouth, while the lips are spread. Air, set in vibratory motion by the action of the vocal cords (voice vibration) resonates for all VOWELS in the mouth cavity.

The voice vibration also accompanies some of the CONSONANT articulations. These are known as voiced consonants. Those consonants which have no accompanying voice vibration are said to be voiceless. (Whispering is an example of voiceless speech.)

To describe the articulation of the voiced and voiceless consonants it is necessary to state the place where the lips or tongue make contact, and the manner in which they perform. In Fig. 2 the PLACES OF ARTICULATION are designated by the numbered arrows.

Arrow number 1 joins the upper and lower lips and is labeled bi-labial, meaning "two lips." A bilabial articulation is therefore one involving both lips.

In similar fashion, the following terms designate articulations:

2. LABIODENTAL, involving contact without pressure, or a narrowing of the passage between the lower lip and the upper teeth.

3. DENTAL, the tongue tip making contact with the upper front teeth.

4. ALVEOLAR, involving the tongue (either the tip or the blade) touching or approaching the alveolar ridge, just back of the upper front teeth.

5. PALATAL, indicating contact (either complete or partial) between the tongue and the fore part of the hard palate.

6. VELAR, which involves contact between the tongue and the soft palate (or velum).

7. The UVULA (meaning originally "small grape", from its shape) hangs down from the middle of the velum, and can be seen if you open your mouth wide and look into a mirror. A uvular articulation is found in French, involving intermittent contact (a vibratory movement) or a narrowing of the passage, between the back part of the tongue and the uvula.

MANNER OF ARTICULATION

THE MANNER of articulation needs also to be stated in a phonetic description of a consonant sound. The following terms are descriptive of the position or movement required for each class of articulation.

1. OCCLUSIVE or STOP refers to the kind of consonants characterized by a complete closure (occlusion) of the oral passage, thus stopping the flow of air.

2. The NASAL CONSONANTS all involve a closure of the mouth, but with voiced air admitted from the throat into the nasal cavity, resonating there, and issuing through the nose.

3. The CONSTRICTIVES or FRICATIVES are made by narrowing the oral passage so that the air, voiced or voiceless, is forced out with an audible sound of friction.

4. A consonant is called LATERAL when the tongue touches only in the median line of the palate, so that the air escapes laterally around the sides of the tongue.

5. A VIBRANT consonant is one in which some part vibrates against another part (such as the uvula vibrating against the back of the tongue.)

* * * * * * * *

On the following pages you will find some Pronunciation Drills which will introduce gradually all the articulations of the sounds of French. Each drill includes a number of sentences, built by successive additions so that little by little you will learn to pronounce the individual sounds in combinations that make sense.

Immediately after each such expanded sentence, there are questions in French which you will answer, simply by quoting from the model sentence. The small letters at the head of each set of questions are a cue to the parts of the model sentence to be used in your answers.

Furthermore, several questions are grouped together so that you may use the same answer to reply to each separate question in that group.

All that you are expected to learn (memorize, master) in French is presented on the right-hand page in a system of phonetic transcription. Each symbol represents just one sound, and each separate sound is represented by its special symbol.

On the left-hand page, opposite each French sentence in transcription, appear the English translations. This will help you to associate the French words and phrases directly with their meanings. Make a conscious effort to achieve these associations, for as soon as you do, you will be able to talk and think in French. This is the first step in mastering the language.

At the end of a unit of work, the whole text of the drill sentences is provided in the conventional French spelling. Remember that French, like every other language, is primarily spoken. The spelling is the conventional representation of the sounds, in written form. This written form, in many languages (English, for example), is not perfectly consistent nor absolutely without ambiguities. This fact is the result of various historical developments. You must first realize that the various sounds of the spoken

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language, and their combinations, are mirrored more or less accurately by the spelling. Later, as you learn to read, you will use this knowledge to perform the process in reverse, i.e. to interpret or translate the writing into sounds.

During the first stage of your progress toward mastering French, concentrate all your attention on accurate pronunciation -- for you can, from the first, sound like a Frenchman. It is only necessary to make the same use of your vocal organs as he does. This accuracy is not something that comes about later, by some kind of absorption process. The more accurately you pronounce, every time, the more rapid and satisfying will be your learning.

1 ONE

Symbol	Syllable	Description
[l]		VOICED DENTAL LATERAL. Place tongue tip against the upper front teeth (incisors), and arch the tongue slightly, leaving the sides open so that the air escapes around the obstruction made by the tip.
[a]		LOW FRONT SPREAD VOWEL. Open the mouth wide, with the corners somewhat pulled apart: an open grin. Unless otherwise stated, make all vowels of short duration.

[la]

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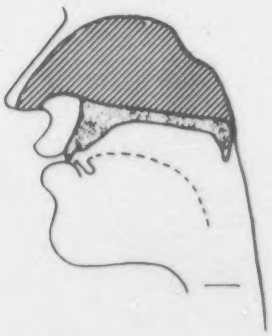
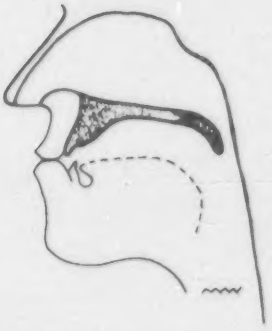


[f]

VOICELESS LABIODENTAL FRICATIVE.

The lower lip touches lightly the upper incisors; air without voice escapes with a friction sound.

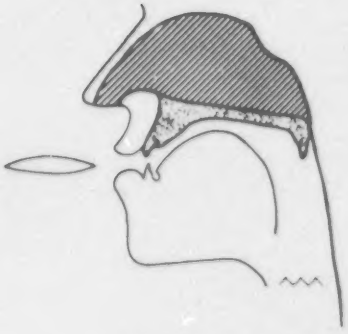
[fa]



[m]

VOICED BILABIAL NASAL.

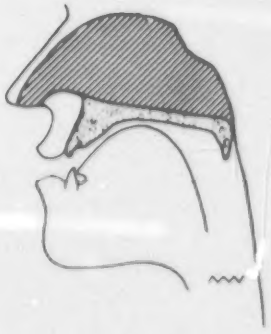
Both lips pressed together, voiced air escapes through the nose, as in humming.



[i]

HIGH FRONT SPREAD VOWEL.

The tip of the tongue touches the lower incisors. The tongue is arched high in the front of the mouth; the lips are spread in a wide grin.



[j]

VOICED PALATAL SEMI-CONSONANT FRICATIVE

From the previous position [i] close up the space between palate and tongue by pushing the tip of the tongue against the lower teeth.

[mi:j]

The lengthening sign [:] indicates the prolongation or lengthening of the preceding sound (here [i]).

With the sequence of the three syllables [la fa mi:j] we have our first meaningful utterance. In talking about the spoken language, it is better to speak of utterances than of words, for the following reasons.

In the written form of the language, we line up letters to form words which we separate from each other by leaving blank spaces. In the spoken language, on the other hand, we do not separate words. The "spaces" are short periods of silence. We call utterances or phrases the uninterrupted periods of speech-activity which fill the time between silences, or pauses.

Within these phrases (i.e. sequences of articulations without regard to word-boundaries) there are, in addition to the articulations, other phenomena which accompany the articulations and are simultaneous with them. These are features of stress and pitch.

Stress and pitch are indicated, in this book, in the phonetic transcription by small ARROWHEADS placed over certain vowel symbols. The location of the arrowheads indicates where the stress falls; the direction in which it points tells something about the pitch.

STRESS is the term we apply to the relative loudness of a syllable in comparison with its neighbors. The stress in French falls on the last syllable of a phrase, just before a pause. It is a weak stress in the sense that it is not much louder than the rest of the syllables. Note that in English a syllable with primary stress is very much louder than an unstressed syllable: the man, incomparable. In French, on the contrary, the intensity (loudness) remains practically constant throughout the stress-group, with a slight increase on the last syllable. The fact that the vowel of this syllable is marked long [:] is, in itself, an indication of the stress. [la fami:j]

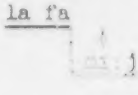
The term PITCH refers to a musical note; it is the frequency of the voice-vibration. In tuning a piano, for example, the tuner may establish the correct tension on the strings to give to Middle C a frequency of approximately 256 cycles per second. The other notes in the scale bear a fixed relationship to this note, and to each other.

In speech, there are variations in pitch, but the intervals used are not fixed as in the musical scale. Furthermore the individual "notes" (pitches) do not have fixed frequencies like Middle C or Orchestra A (440 cps).

The ARROWHEADS used in the phonetic transcription in this book serve to indicate:

HIGH [ˈ] LEVEL (middle) [ˉ] LOW [ˌ]

These arrowheads do not mean that the voice rises or falls during the syllable over which they appear. Rather, they indicate that the syllable is said on a high, middle, or low pitch, relatively even within the syllable itself.



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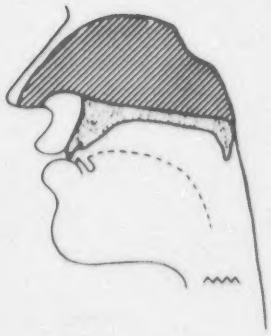
Symbol	Syllable	Description
	[la]	
[v]		VOICED LABIODENTAL FRICATIVE.

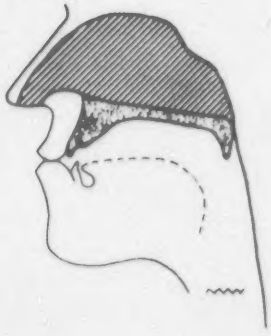


Same as for [f] above, but with voice-vibration. Push the lower lip outward slightly, so that the moist lining of the lip touches the upper incisors.

[va]

[la]

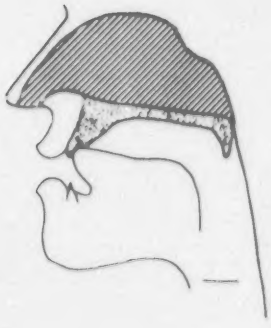
[b] VOICED BILABIAL OCCLUSIVE. (stop)



Both lips are lightly pressed together for a short period during which the vocal cords vibrate.

[bi] Note the short vowel of the same quality as in [mi:j] above.

[t] VOICELESS DENTAL OCCLUSIVE.



The tip of the tongue touches the upper incisors with a good deal of pressure, closing the passage. There is no voice-vibration. The release of this closure occurs with a clean, rapid break; no breath-puff as the next vowel sound is begun immediately.

[ta]

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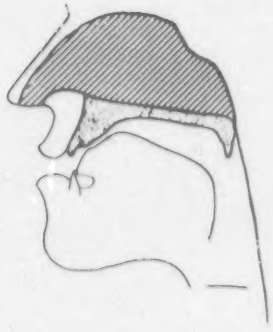
[R]

VOICED UVULAR VIBRANT or FRICATIVE

The tongue is arched in the back of the mouth. The front part of the tongue lies relaxed in the bottom of the mouth. Take a hand mirror; open your mouth wide; locate the uvula which hangs down from the middle of the velum at the rear of the mouth. Raise the back part of the tongue so that it touches the uvula. (If the front of the tongue is flat as it should be, you can see clearly into the mouth.) Now, cause voiced air to push the uvula out of the way. It will bounce against the back of the tongue. One or two taps of this vibratory movement are enough. This vibrant is always voiced between vowels, as here.

To produce a uvular fricative the tension is somewhat less, the tongue moving up to approach the uvula and velum, without making the uvula itself vibrate.

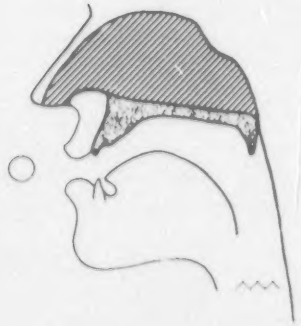


[s]

VOICELESS ALVEOLAR FRICATIVE.

The tip of the tongue touches lightly the lower incisors. The blade is arched just back of the upper incisors, and through the narrowed passage thus formed, voiceless air escapes with an audible friction sound.

[Ras]



[ə]

MID-LOW CENTRAL VOWEL.

The tongue is at a neutral position: neither high nor low, neither front nor back. The lips are slightly rounded. This vowel is never found in a stressed syllable.

[lə]

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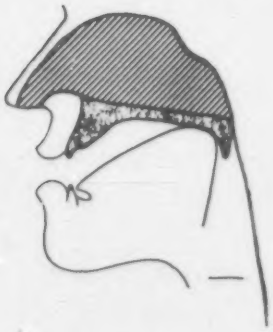

[k] VOICELESS VELAR OCCLUSIVE.

The back of the tongue closes off the passage by pressing against the velum. There is no voice-vibration. The release of the closure is made with a clean, rapid movement, and without breath-puff. (cf. [t]).

[kaR]

[e] CLOSER MID FRONT SPREAD VOWEL.

The tip of the tongue touches the lower incisors; the arching of the tongue blade, just a little lower than for [i]; the lips are spread quite wide. Care must be taken to make this short and tense, without any trace of diphthonguizing, i.e. moving the tongue during the vowel.

[tje] Take care not to unvoice the glide [j].

[kaRtje] The fact that [R] is immediately followed by the voiceless [t] is occasion for its being devoiced, i.e. losing the voice-vibration which is characteristic of [R]. Only in this position just before a voiceless consonant is [R] voiceless.

[ɛ] OPEN MID FRONT SPREAD VOWEL.

Somewhat more open than [e]. This means principally that the jaw angle is a little greater (in other words, the distance between tongue and palate is a little larger.)

[mɛ:m] Take care not to allow nasality (nasal resonance) invade the vowel.

[kɛ]

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Symbol	Syllable	Description
[w]		VELAR ROUNDED CONSONANT

The lips are pushed forward with a good deal of energy, while the tongue is arched quite close to the velum. The vocal cords vibrate.

[mwa]

1

a] the family

b] the Laval family

c] lives in Arras.

d] the neighborhood.

e] the same neighborhood.

f] as I do.

g] in Arras.

1. Does the Laval family live in Arras ?

   Yes, the Laval family lives in Arras.

2. The Laval family lives in Arras, don't they ?

   Yes, the Laval family lives in Arras.

3. What family lives in Arras ?

4. Who lives in Arras ?

5. Where does the Laval family live ?

6. Does the Laval family live in the neighborhood ?

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PRONUNCIATION DRILL

1 a] la fami:j

b] la fami:j laval

c] abit aras.

d] le kartje.

e] le mɛ:m kartje.

f] ke mwa.

g] a aras.

1. ɛske la fami:j laval abit aras a,b,c.
   wi / la fami:j laval abit aras
2. la fami:j laval abit aras / nɛspa
   wi / la fami:j laval abit aras
3. kɛl fami:j abit aras
   la fami:j laval abit aras
4. ki abit aras
   la fami:j laval abit aras
5. ü ɛske la fami:j laval abit
   la fami:j laval abit aras

1 a, b, d.

6. ɛskɛ la fami:j laval abit le kartje
   wi / la fami:j laval abit le kartje

7. The Laval family lives in the neighborhood, don't they ?

8. What family lives in the neighborhood ?

9. Who lives in the neighborhood ?

10. Where does the Laval family live ?

11. Does the Laval family live in the same neighborhood ?

Yes, the Laval family lives in the same neighborhood.

12. The Laval family lives in the same neighborhood, don't they ?

13. What family lives in the same neighborhood ?

14. Who lives in the same neighborhood ?

15. Where does the Laval family live ?

16. Does the Laval family live in the same neighborhood as I do ?

Yes, the Laval family lives in the same neighborhood as I do.

17. The Laval family lives in the same neighborhood as I do, don't they ?

18. What family lives in the same neighborhood as I do ?

BEST COPY AVAILABLE

7. la fami:j laval abit lə kartje / nɛspa
   wi / la fami:j laval abit lə kartje
8. kɛl fami:j abit lə kartje
   la fami:j laval abit lə kartje
9. ki abit lə kartje
   la fami:j laval abit lə kartje
10. u ɛskə la fami:j laval abit
    la fami:j laval abit lə kartje

l a, b, c, e

11. ɛskə la fami:j laval abit lə mɛ:m kartje
    wi /la fami:j laval abit lə mɛ:m kartje
12. la fami:j laval abit lə mɛ:m kartje / nɛspa
    wi /la fami:j laval abit lə mɛ:m kartje
13. kɛl fami:j abit lə mɛ:m kartje
    la fami:j laval abit lə mɛ:m kartje
14. ki abit lə mɛ:m kartje
    la fami:j laval abit lə mɛ:m kartje
15. u ɛskə la fami:j laval abit
    la fami:j laval abit lə mɛ:m kartje

l b, c, e, f

16. ɛskə la fami:j laval abit lə mɛ:m kartje kə mwa
    wi / la fami:j laval abit lə mɛ:m kartje kə mwa
17. la fami:j laval abit lə mɛ:m kartje kə mwa / nɛspa
    wi / la fami:j laval abit lə mɛ:m kartje kə mwa
18. kɛl fami:j abit lə mɛ:m kartje kə mwa
    la fami:j laval abit lə mɛ:m kartje kə mwa

19. Who lives in the same neighborhood as I do ?

20. Where does the Laval family live ?

21. Which neighborhood does the Laval family live in ?

22. Does the Laval family live in the same neighborhood as I do in Arras?

23. The Laval family lives in the same neighborhood as I do in Arras, don't they ?

24. What family lives in the same neighborhood in Arras as I do ?

25. What neighborhood does the Laval family live in at Arras ?

26. Where in Arras does the Laval family live ?

2

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19. ki abit lə mɛ:m kaʀtje kə mwa

    la fami:j laval abit lə mɛ:m kaʀtje kə mwa

20. u ɛskə la fami:j laval abit

    la fami:j laval abit lə mɛ:m kaʀtje kə mwa

21. kɛl kaʀtje ɛskə la fami:j laval abit

    la fami:j laval abit lə mɛ:m kaʀtje kə mwa

l b, c, e, f, g

22. ɛskə la fami:j laval abit lə mɛ:m kaʀtje kə mwa a aʀas

    wi / la fami:j laval abit lə mɛ:m kaʀtje kə mwa a aʀas

23. la fami:j laval abit lə mɛ:m kaʀtje kə mwa a aʀas /nɛspa

    wi / la fami:j laval abit lə mɛ:m kaʀtje kə mwa a aʀas

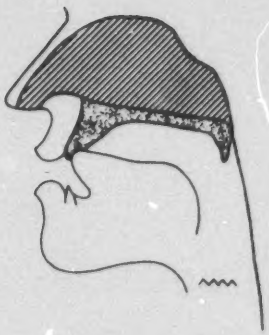
24. kɛl fami:j abit lə mɛ:m kaʀtje kə mwa a aʀas

    la fami:j laval abit lə mɛ:m kaʀtje kə mwa a aʀas

25. kɛl kaʀtje ɛskə la fami:j laval abit a aʀas

26. u ɛskə la fami:j laval abit a aʀas

2



Symbol	Syllable	
[d]		VOICED DENTAL OCCLUSIVE. The tongue tip touches the upper incisors; the vocal cords vibrate.
	[ma]	
	[dam]	

Be careful to avoid making the vowel nasal. An easy test to see whether you are nasalizing or not, is to hold one nostril closed while you pronounce the vowel in question. If there is any air admitted to the nasal passage it will resonate perceptibly. If the vowel is not nasalized at all, it will not change the sound of the vowel.

Mrs. Laval lives in the same neighborhood as I do in Arras.

a] Mrs. Laval

b] lives in Arras

c] the same neighborhood as I do.

d] in Arras

1. Does Mrs. Laval live in Arras ?
2. Mrs. Laval lives in Arras, doesn't she ?
3. Who lives in Arras ?
4. Where does Mrs. Laval live ?

5. Does Mrs. Laval live in the same neighborhood as I do ?
6. Mrs. Laval lives in the same neighborhood as I do, doesn't she ?
7. Who lives in the same neighborhood as I do ?
8. What neighborhood does Mrs. Laval live in ?
9. Where does Mrs. Laval live ?

10. Does Mrs. Laval live in the same neighborhood as I do in Arras ?
11. Mrs. Laval lives in the same neighborhood as I do in Arras, doesn't she ?
12. Who lives in the same neighborhood as I do in Arras ?
13. What neighborhood in Arras does Mrs. Laval live in ?

a] madam laval

b] abit aras.

c] lə mɛ:m kartje kə mwa.

d] a aras.

1. ɛskə madam laval abit aras
2. madam laval abit aras / nɛspa
3. ki abit aras
4. ù ɛskə madam laval abit

2 a, b, c.

5. ɛskə madam laval abit lə mɛ:m kartje kə mwa
6. madam laval abit lə mɛ:m kartje kə mwa / nɛspa
7. ki abit lə mɛ:m kartje kə mwa
8. kɛl kartje ɛskə madam laval abit
9. ù ɛskə madam laval abit

2 a, b, c, d.

10. ɛskə madam laval abit lə mɛ:m kartje kə mwa a aras
11. madam laval abit lə mɛ:m kartje kə mwa a aras / nɛspa
12. ki abit lə mɛ:m kartje kə mwa a aras
13. kɛl kartje ɛskə madame laval abit a aras

3

a] Mrs. Laval is my neighbor . . .

b] . . .for she lives in the same neighborhood of Arras as I do.

1. Is Mrs. Laval my neighbor ?
2. Who is my neighbor ?
3. Who is Mrs. Laval ?
4. Mrs. Laval is my neighbor, isn't she ?
5. Does Mrs. Laval live in the same neighborhood as me in Arras ?
6. Does she live in Arras ?
7. Is she my neighbor ?
8. She is my neighhor, isn't she ?
9. She lives in the same neighborhood as I do, doesn't she ?
10. She lives in the same neighborhood of Arras as I do, doesn't she ?

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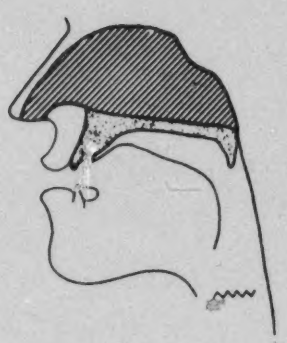
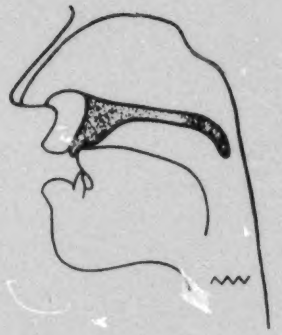
3

[ma]
[dam]
[la]
[va]
[le]
[ma]
[vwa]



[z]

VOICED ALVEOLAR FRICATIVE. The tip of the tongue touches the lower incisors. The blade of the tongue is arched as for [s] while the vocal cords vibrate.



[n]

VOICED DENTAL NASAL. The tongue touches the upper incisors, the vocal cords vibrate, and the voiced air escapes through the nose with nasal resonance.

[zin]

a] madam laval e ma vwazin

b] [kaʀ ɛl abit le mɛ:m kaʀtje ke mwa a aʀas .

1. ɛske madam laval e ma vwazin
2. ki e ma vwazin
3. ki e madam laval
4. madam laval e ma vwazin / nɛspa
5. ɛske madam laval abit le mɛ:m kaʀtje ke mwa a aʀas
6. ɛskɛl abit aʀas
7. ɛskɛl e ma vwazin
8. ɛl e ma vwazin / nɛspa
9. ɛl abit le mɛ:m kaʀtje ke mwa / nɛspa
10. ɛl abit le mɛ:m kaʀtje ke mwa a aʀas / nɛspa

4

a] Mrs. Laval's daughter
b] She
} is named Marie.
c]
d] Laval.

1. Is Mrs. Laval's daughter named Marie ?
2. Mrs. Laval's daughter is named Marie, isn't she ?
3. What is the name of Mrs. Laval's daughter ?
4. Whose name is Marie ?

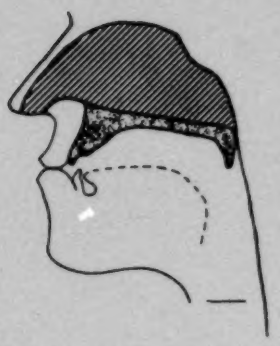
5. Is her name Marie Laval ?
6. Her name is Marie Laval, isn't it ?
7. What is the name of Mrs. Laval's daughter ?
8. Whose name is Marie Laval ?

BEST COPY AVAILABLE

4

[sa]

[p]



[pɛl]

VOICELESS BILABIAL OCCLUSIVE. The lips are pressed together (to close the oral passage), while the vocal cords do not vibrate. When the position is released, no breath-puff escapes since the vowel begins immediately. (cf. [t] and [k] above.)

a] la fi:j de madam laval
b] ɛl
c] sapɛl mari.
d] laval .

4 a, c, d.

1. ɛskə la fi:j de madam laval sapɛl mari
2. la fi:j de madam laval sapɛl mari laval / nɛspa
3. kɔmɑ̃ sapɛl la fi:j de madam laval
4. ki sapɛl mari

4 b, c, d.

5. ɛskɛl sapɛl mari laval
6. ɛl sapɛl mari laval / nɛspa
7. kɔmɑ̃ sapɛl la fi:j de madam laval
8. ki sapɛl mari laval

5 a] **Marie Laval**

b] **lives in Arras**

c] **the neighborhood.**

d] **the same neighborhood as I do.**

e] **in Arras.**

1. Does Marie Laval live in Arras ?
2. Marie Laval lives in Arras, doesn't she ?
3. Who lives in Arras ?
4. Where does Marie Laval live ?

5. Does Marie Laval live in the neighborhood ?
6. Marie Laval lives in the neighborhood, doesn't sho ?
7. Who lives in the neighborhood ?
8. Where does Marie Laval live ?

9. Does Marie Laval live in the same neighborhood as I do ?
10. Marie Laval lives in the same neighborhood as I do, doesn't she ?
11. Who lives in the same neighborhood as I do ?
12. Where does Marie Laval live ?

5 a] mari laval

b] → abit aras.

c] lə kartje.

d] lə mɛ:m kartje kə mwa.

e] a aras.

1. ɛskə mari laval abit aras
2. mari laval abit aras / nɛspa
3. ki abit aras
4. u ɛskə mari laval abit

5 a, b, d.

5. ɛskə mari laval abit lə kartje
6. mari laval abit lə kartje / nɛspa
7. ki abit lə kartje
8. u ɛskə mari laval abit

5 a, b, e.

9. ɛskə mari laval abit lə mɛ:m kartje kə mwa
10. mari laval abit lə mɛ:m kartje kə mwa / nɛspa
11. ki abit lə mɛ:m kartje kə mwa
12. u ɛskə mari laval abit

13. Does Marie Laval live in the same neighborhood as I do in Arras ?

14. Marie Laval lives in the same neighborhood as I do in Arras, doesn't she ?

15. Who lives in the same neighborhood as I do in Arras ?

16. What neighborhood does Marie Laval live in in Arras ?

17. What section of town does Marie Laval live in ? *

18. What section of town does Marie Laval live in in Arras ?

* section of town = neighborhood

6

a] Mrs. Laval's son }
b] He }

c] is named Albert.

d] lives in Arras with his mother.

e] is Marie Laval's brother.

1. Is Mrs. Laval's son named Albert ?

2. Mrs. Laval's son is named Albert, isn't he ?

3. Who is named Albert ?

4. What is the name of Mrs. Laval's son ?

5. Is his name Albert ?

6. His name is Albert, isn't it ?

7. Whose name is Albert ?

8. Is his name Albert ?

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5 a, b, e, f.

13. ɛsko mari laval abit lə mɛ:m kartje kə mwa a aras
14. mari laval abit lə mɛ:m kartje kə mwa a aras / nɛspa
15. ki abit lə mɛ:m kartje kə mwa a aras
16. kɛl kartje ɛskə mari laval abit a aras
17. kɛl kartje mari laval abitə t ɛl
18. kɛl kartje mari laval abitə t ɛl a aras

6 a] lə fis də madam laval
b] il
c] → sapɛl albɛ:r .
d] abit aras avɛk sa mɛ:r .
e] e lə frɛ:r də mari laval.

6 a, b.

1. ɛsko lə fis də madam laval sapɛl albɛ:r
2. lə fis də madam laval sapɛl albɛ:r / nɛspa
3. ki sapɛl albɛ:r
4. komɑ̃ sapɛl lə fis də madam laval

6 b, c.

5. ɛskil sapɛl albɛ:r
6. il sapɛl albɛ:r / nɛspa
7. ki sapɛl albɛ:r
8. sapɛl t il albɛ:r

9. Does Mrs. Laval's son live in Arras with his mother ?

10. Mrs. Laval's son lives in Arras with his mother, doesn't he ?

11. Who lives with his mother in Arras ?

12. With whom does he live in Arras ?

13. Is Mrs. Laval's son the brother of Marie Laval ?

14. Mrs. Laval's son is Marie Laval's brother, isn't he ?

15. Who is Marie Laval's brother ?

16. Who is Mrs. Laval's son ?

7

a] The lady

b] lives in the same neighborhood.

c] of Arras as I do.

d] with Marie and Albert.

e] who lives with Marie and Lahert is named Mrs. Laval.

1. Is the lady who lives in the same section of town as I do in Arras named Mrs. Laval ?

2. What lady is named Mrs. Laval ?

3. What is the name of the lady who lives in the same section of town as I do in Arras ?

BEST COPY AVAILABLE

6 a, d, then b, d.

9. ɛskə lə fis də madam laval abit aras avɛk sa mɛ:ʀ
10. lə fis də madam laval abit aras avɛk sa mɛ:ʀ / nɛspa
11. ki abit aras avɛk sa mɛ:ʀ
12. avɛk ki ɛskil abit aras

6 a, e.

13. ɛskə lə fis də madam laval e lə fʀɛ:ʀ də mari laval
14. lə fis də madam laval e lə fʀɛ:ʀ də mari laval / nɛspa
15. ki e lə fʀɛ:ʀ də mari laval
16. ki e lə fis də madam laval

7 a] la dam

b] abit lə mɛ:m kartje .

c] kə mwa a aras.

d] avɛk mari e albɛ:ʀ .

e] ki abit avɛk mari e albɛ:ʀ sapɛl madam laval .

1. ɛskə la dam ki abit lə mɛ:m kartje kə mwa a aras sapɛl madam laval
2. kɛl dam sapɛl madam laval
3. kɔmɑ̃ sapɛl la dam ki abit lə mɛ:m kartje kə mwa a aras

4. Is the lady who lives with Marie and Albert named Mrs. Laval ?

5. The lady who lives with Marie and Albert is named Mrs. Laval, isn't she ?

6. What lady lives with Marie and Albert ?

7. What's the name of the lady who lives with Marie and Albert ?

8. Who lives with Marie ?

9. Who lives with Albert ?

10. Who is the lady that lives with Marie in Arras ?

11. With whom does the lady live in Arras ?

12. Is the lady who lives with Marie and Albert named Mrs. Laval ?

13. What's the name of the lady who lives with Marie and Albert ?

PRONUNCIATION DRILL

The following sets of French words will help distinguish between sounds we have learned to produce in Part I.

fi	abi	vi	mi:ʀ	mi
fis	abit	vil	mɛ:ʀ	me
fi:j	abi:j		ma:ʀ	ma

mwa	di	vwasi	pɛʀt
swa	de	vwazin	paʀt
ʀwa	de		

4. ɛske la dam̄ ki abit avɛk maʀi e albɛ̄:ʀ sapɛl madam̄ laval

5. la dam ki abit avɛk maʀi e albɛ̄:ʀ sapɛl madam laval, nɛspa

6. kɛl dam abit avɛk maʀi e albɛ:ʀ

7. kɔmɑ̃ sapɛl la dam ki abit avɛk maʀi e albɛ:ʀ

8. ki abit avɛk maʀi

9. ki abit avɛk albɛ:ʀ

10. ki e la dam ki abit avɛk maʀi a aʀas

11. avɛk ki ɛske la dam abit a aʀas

12. ɛske la dam ki abit
    avɛk maʀi e albɛ̄:ʀ sapɛl madam laval

13. kɔmɑ̃ sapɛl la dam̄ ki abit
    avɛk maʀi e albɛ:ʀ

French Spelling

1 b] La famille Laval
c] habite Arras.
d] le quartier .
e] le même quartier .
f] le même quartier que moi .
g] à Arras.

QUESTIONS (Selected)

1)	Est-ce que la famille Laval habite Arras ?	est-ce que
2)	La famille Laval habite Arras, n'est-ce pas ?	n'est-ce pas
3)	Quelle famille habite Arras ?	quelle
4)	Qui habite Arras ?	qui
5)	Où est-ce que la famille Laval habite ?	où

Yes = oui

2 a] Madame Laval
b] habite Arras.
c] le même quartier que moi.
d] à Arras.

QUESTION

8)	Quel quartier est-ce que Madame Laval habite ?	quel

3 a] Madame Laval est ma voisine ...
b] ... car elle habite le même quartier que moi à Arras.

QUESTION

6.	Est-ce qu'elle habite Arras ?	est-ce qu' [+vowel]

4 a] La fille de Madame Laval
b] Elle
c] s'appelle **Marie**
d] Laval .

QUESTION

3.	Comment s'appelle la fille de Madame Laval ?	comment

5 a] Marie Laval
b] habite Arras.
c] le quartier.
d] le même quartier que moi.
e] à Arras

QUESTION

17. Quel quartier Marie Laval habite-t-elle ?

6 a] Le fils de Madame Laval
b] Il
c] s'appelle Albert.
d] habite Arras avec sa mère.
e] est le frère de Marie Laval.

QUESTIONS

5. Est-ce qu'il s'appelle Albert ?
8. S'appelle-t-il Albert ?

7 a] La dame
b] habite le même quartier.
c] que moi à Arras.
d] avec Marie et Albert.
e] qui habite avec Marie et Albert s'appelle Madame Laval.

QUESTION

2. Quelle dame s'appelle Madame Laval ?

TWO

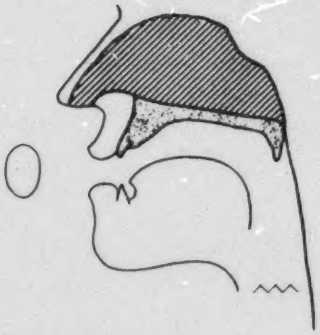
BEST COPY AVAILABLE

B

[ø]

CLOSER MID FRONT ROUNDED VOWEL. The tongue is arched in the front part of the mouth, the distance between tongue and palate being approximately the same as for [e]. The lips are rounded and pushed forward, to form a fairly small opening.

[le]
[dø]



[œ]

WIDER MID FRONT ROUNDED VOWEL. The jaw angle is perceptibly greater than for the preceding vowel sound [ø]. The rounding of the lips is nevertheless quite marked, the tip of the tongue touching the lower incisors.

[sœ:R]

Note the lengthening sign ([:]) to indicate in this syllable that the vowel has a greater than normal duration. This is regularly the case when the vowel, under stress, is followed in the same syllable by [R]. (or "checked by [R]")

8 Mrs. Laval's two sisters live in Paris.
[The two sisters of Mrs. Laval live in Paris.]

1. Do Mrs. Laval's two sisters live in Paris ?

2. Mrs. Laval's two sisters live in Paris, don't they ?

3. Who lives in Paris ?

4. Where do Mrs. Laval's two sisters live ?

5. Whose two sisters live in Paris ?
[The two sisters <u>of</u> <u>whom</u> live in Paris ?]

9

BEST COPY AVAILABLE

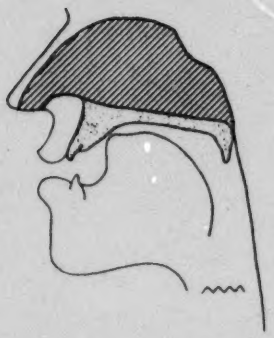
le dø sœ:ʀ de madam laval demœ:ʀ a pari.

1. ɛske le dø sœ:ʀ de madam laval demœ:ʀ a pari
2. le dø sœ:ʀ de madam laval demœ:ʀ a pari, nɛspa
3. ki demœ:ʀ a pari
4. u ɛske le dø sœ:ʀ de madam laval demœ:ʀ
5. le dø sœ:ʀ de ki demœ:ʀ a pari

9

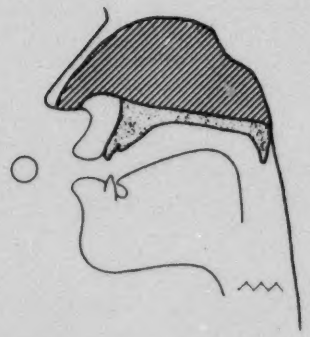
[ʃe]

[ʒ]



VOICED PALATAL FRICATIVE. The tongue is raised to make contact with the palate, except for a narrow passage down the median line of the mouth. Vocal vibration occurs. Voiced air escapes with a friction sound.

[u]



HIGH BACK ROUNDED VOWEL. The tongue is raised toward the velar region, quite far back in the mouth. The lips are pushed forward energetically, to form a very small opening. Guard against making the arching of the tongue too far forward --as it is placed by most Americans pronouncing the sound in English.

[ʒu:ʀ]

During the last few days, Mrs. Laval has visited her two sisters in Paris.

1. Has Mrs. Laval visited her two sisters in Paris these last few days ?

2. Mrs. Laval visited her two sisters in Paris recently, didn't she ?

3. Who visited her two sisters these last few days ?

4. Who visited her two sisters in Paris these last few days ?

5. Where did Mrs. Laval visit her two sisters these past days ?

6. When did Mrs. Laval visit her two sisters ?

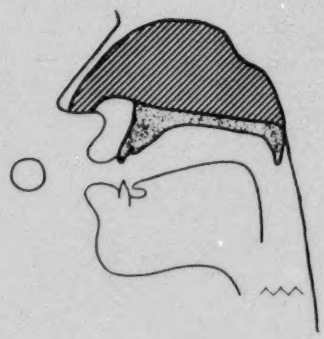
10

BEST COPY AVAILABLE

se ʒu:ʀ pasé, madam laval a vizite se dø sœ:ʀ a paʀí.

1. ɛskə madam laval a vizite se dø sœ:ʀ se ʒu:ʀ pasé
2. madam laval a vizite se dø sœ:ʀ a paʀí se ʒu:ʀ pasé, nɛspá
3. kí a vizite se dø sœ:ʀ se ʒu:ʀ pasé
4. kí a vizite se dø sœ:ʀ a paʀí se ʒu:ʀ pasé
5. ú ɛskə madam laval a vizite se dø sœ:ʀ se ʒu:ʀ pasé
6. kǎ ɛskə madam laval a vizite se dø sœ:ʀ

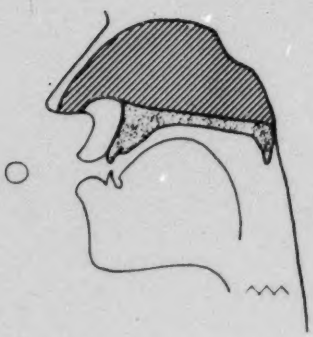
10



[o]

CLOSER MID BACK ROUNDED VOWEL. The tongue is arched fairly high toward the back of the mouth, but less high than for [u] above. The lips are pushed forward quite energetically, for forming a rather small opening.

[o]
[ʒu:ʀ]



[y]

HIGH FRONT ROUNDED VOWEL. The tongue is raised high in the front part of the mouth, with the tip touching the lower incisors. The lips are pushed forward so as to form a very small opening, somewhat as in whistling a very high note. Here, immediately followed by the stressed vowel [i], the [y] is very short.

[dyi]
[ɛ]
[le]
[ʀəv]
[ny]

Today she came back home.

1. Did Mrs. Laval come back home today ?

2. Mrs. Laval came back home today, didn't she ?

3. Who came back to her house today ?

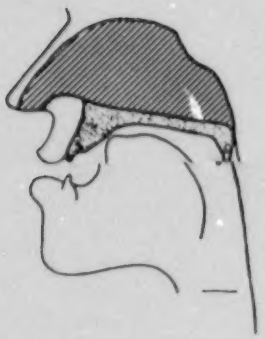
4. When did she come back home ?

5. To what place did she return today ?

217

BEST COPY AVAILABLE

[ʃ] VOICELESS PALATAL FRICATIVE.



The tongue blade makes contact with the palate, leaving open only a narrow passage down the median line of the mouth. Voiceless air (since the vocal cords do not vibrate) escapes with a rushing friction noise.

[ʃe]

[zɛl]

ozurdyi, ɛl e rɔvny ʃe zɛl.

1. ɛskɔ madam laval e rɔvny ʃe zɛl ozurdyi
2. madam laval e rɔvny ʃe zɛl ozurdyi, nɛspa
3. ki e rɔvny ʃe zɛl ozurdyi
4. kã e tɛl rɔvny ʃe zɛl
5. ú ɛskɛl e rɔvny ozurdyi

11

One of the two sisters is called Pauline; the other is named Claude.

1. Is one of the two sisters named Pauline ?

2. Is the other named Claude ?

3. What is the name of <u>one</u> of the two sisters ?

4. What is the other one's name ?

5. Whose name is Pauline ?

6. Whose name is Claude ?

12

a] Pauline married Mr. Mathieu Dupuis.

b] Pauline Dupuis is Mrs. Laval's sister.

c] Mr. Dupuis is a professor.

d] He is Mrs. Laval's brother-in-law.

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11

[yn]
[de]
[dø]
[sœ:R]
[sa]
[pɛl]

[ɔ]

WIDER MID BACK ROUNDED VOWEL. While the angle of opening of the jaw is quite a bit greater than for [o] (cf. before 10), the tongue arch is not so far back. The lips are pushed forward to form a rather wide rounded opening.

[pɔ]
[lin]

ɛ̀yn de dø sœ:ʀ sapɛl polín ; lɔ̀:tʀə sapɛl klɔ́:d.

1. ɛskyn de dø sœ:ʀ sapɛl polín

2. ɛskə lɔ:tʀə sapɛl klɔ́:d

3. kɔ́mɑ̃ sapɛl yn de dø sœ:ʀ

4. kɔ́mɑ̃ sapɛl lɔ́:tʀ

5. kí sapɛl polín

6. kí sapɛl klɔ́:d

12 a] polin a epuze məsjø matjø dypyí .

b] polin dypyi e la sœ:ʀ də madam lavál

c] məsjø dypyi e pʀɔfɛsœ́:ʀ

d] il e lə bofʀɛ:ʀ də madam lavál

1. Did Pauline marry Mr. Mathieu Dupuis ?

2. Pauline married Mr. Mathieu Dupuis, didn't she ?

3. Who married Mr. Mathieu Dupuis ?

4. Whom did Pauline marry ?

5. Pauline Dupuis is Mrs. Laval's sister, isn't she ?

6. Is Pauline Dupuis Mrs. Laval's sister ?

7. Who is Mrs. Laval's sister ?

8. Whose sister is Pauline ?

9. Is Mr. Dupuis a professor ?

10. Who is a professor ?

11. What does Mr. Dupuis do ?

12. Is he Mrs. Laval's brother-in-law ?

13. Who is Mrs. Laval's brother-in-law ?

14. Whose brother-in-law is he ?

12 a

1. ɛske polin a ɐpuze mesjø matjø dypyi

2. polin a epuze mesjø matjø dypyi, nɛspa

3. ki a epuze mesjø matjø dypyi

4. ki ɛske polin a epuze

12 b

5. polin dypyi e la sœ:ʀ de madam laval, nɛspa

6. ɛske polin dypyi e la sœ:ʀ de madam laval

7. ki e la sœ:ʀ de madam laval

8. de ki ɛske polin e la sœ:ʀ

12 c

9. ɛske mesjø dypyi e pʀofɛsœ:ʀ

10. ki e pʀofɛsœ:ʀ

11. kɛske mesjø dypyi fe

12 d

12. ɛskil e le bo fʀɛ:ʀ de madam laval

13. ki e le bo fʀɛ:ʀ de madam laval

14. de ki e til le bo fʀɛ:ʀ

13

a] Claude married Mr. Georges Bruneau.

b] Claude, Mrs. Laval's other sister, married Mr. Georges Bruneau.

1. Did Claude marry Mr. Georges Bruneau ?

2. Who married Mr. Georges Bruneau ?

3. Whom did Claude marry ?

14

Now Claude's name is Mrs. Georges Bruneau.

1. Is Claude's name Mrs. Georges Bruneau **at the present time ?**

2. Who is called Mrs. Georges Bruneau **at the present time ?**

3. What is Claude's name now ?

15

Mrs. Laval's two sisters are called Mrs. Mathieu Dupuis and Mrs. Georges Bruneau.

1. Are Mrs. Laval's two sisters named Mrs. Mathieu Dupuis and Mrs. Georges Bruneau ?

2. What are the names of Mrs. Laval's two sisters ?

3. Whose two sisters are named Mrs. Dupuis and Mrs. Bruneau ?

13 a] klo:d a epuze məsjø ʒɔʀʒə bʀynó.

b] kló:d, lo:tʀə sœʀ də madam lavál, a epuze məsjø ʒɔʀʒə bʀynó.

1. ɛskə klo:d a epuze məsjø ʒɔʀʒə bʀynó

2. ki a epuze məsjø ʒɔʀʒə bʀynó

3. ki ɛskə klo:d a epuzé

14 a lœʀ kil é, klo:d sapɛl madam ʒɔʀʒə bʀynó.

1. ɛskə klo:d sapɛl madam ʒɔʀʒə bʀynó a lœʀ kil e

2. ki sapɛl madam ʒɔʀʒə bʀynó a lœʀ kil e

3. kɔmã ɛskə klo:d sapɛ̄l a lœʀ kil é

15 le dø sœ:ʀ də madam lavál sapɛl madam matjø dypyí
e madam ʒɔʀʒə bʀynó.

1. ɛskə le dø sœ:ʀ də madam lavál sapɛl madam matjø dypyí
e madam ʒɔʀʒə bʀynó

2. kɔmã sapɛl le dø sœ:ʀ də madam laval

3. də ki ɛskə lc dø sœ:ʀ sapɛl madam dypyi e madam bʀynó

French Spelling

8 Les deux sœurs de Madame Laval demeurent à Paris.

5. Les deux sœurs de qui demeurent à Paris ? de qui

9 Ces jours passés, Madame Laval a visité ses deux sœurs à Paris.

6. Quand est-ce que Madame Laval a visité ses deux sœurs ?

10 Aujourd'hui, elle est revenue chez elle.

4. Quand est-elle revenue chez elle ? quand

11 Une des deux sœurs s'appelle Pauline; l'autre s'appelle Claude.

3. Comment s'appelle une des deux sœurs ? comment

12 Pauline a épousé Monsieur Mathieu Dupuis. [a]
Pauline Dupuis est la sœur de Madame Laval. [b]
Monsieur Dupuis est professeur. [c]
Il est le beau-frère de Madame Laval. [d]

11. Qu'est-ce que Monsieur Dupuis fait ?
['What does Mr. Dupuis do ?]

12. Est-ce qu'il est le beau-frère de Madame Laval ?

14. De qui est-il le beau-frère ?

13 Claude a épousé Monsieur Georges Bruneau. [a]
Claude, l'autre sœur de Madame Laval, a épousé Monsieur Georges Bruneau. [b]

14 A l'heure qu'il est, Claude s'appelle Madame Georges Bruneau.

15 Les deux sœurs de Madame Laval s'appellent Madame Mathieu Dupuis
et Madame Georges Bruneau.

2. Comment s'appellent les deux sœurs de Madame Laval ?

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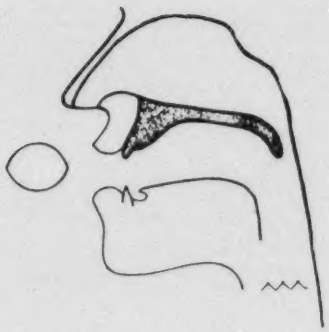
16

Symbol Syllable

[dø]

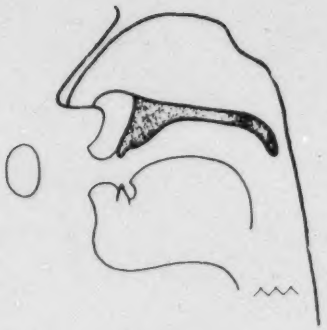


[ã]

LOW CENTRAL NASAL VOWEL. The mouth is wide open, the tongue practically flat in the bottom. The velum is lowered so that voiced air passes through the nasal cavity, where it resonates. Thus part of the air escapes through the mouth, and part through the nose.

[zã]

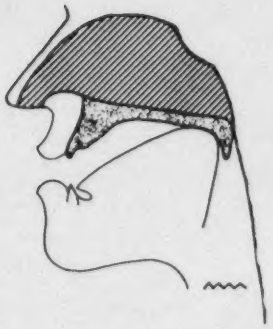
[fã]



[œ̃]

LOWER MID FRONT ROUNDED NASAL VOWEL. Essentially the same position of tongue and lips as for [œ], but with the velum lowered to allow air to escape through the nose also.

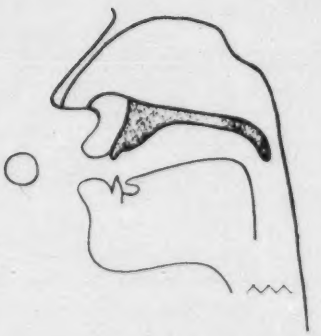
[œ̃]



[g]

VOICED VELAR OCCLUSIVE. The rear of the tongue blade makes contact with the velar region, while the vocal cords vibrate.

[gaR]



[õ]

MID BACK ROUNDED NASAL VOWEL. Essentially the same position of the lips and tongue as for [o], but with the nasal passage opened by the lowering of the velum, voiced air resonating in the nasal cavity.

[sõ]

16

a] Mrs. Laval has two children.

b] , one boy and one daughter.

1. Does Mrs. Laval have two children ?
2. Mrs. Laval has two children, doesn't she ?
3. Does Mrs. Laval have a boy ?
4. Does Mrs. Laval have a daughter ?
5. Does Mrs. Laval have a boy and a daughter ?
6. Who has two children ?
7. What does Mrs. Laval have ?

17

The boy is named Albert.

1. Is the boy named Albert ?
2. Who is named Albert ?
3. What's the boy's name ?

18

The daughter's name is Marie.

1. Is the daughter's name Marie ?
2. Who is named Marie ?
3. What's the daughter's name ?

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a] madam laval a dø zãfã .

b] ˈ, œ̃ garsõ e yn fi:j .

1. ɛskə madam laval a dø zãfã

2. madam laval a dø zãfã , nɛspa

3. ɛskə madam laval a œ̃ garsõ

4. ɛskə madam laval a yn fi:j

5. ɛskə madam laval a œ̃ garsõ e yn fi:j

6. ki a dø zãfã

7. kɛskɛl a, madam laval

17 lə garsõ sapɛl albɛ:ʀ

1. ɛskə lə garsõ sapɛl albɛ:ʀ

2. ki sapɛl albɛ:ʀ

3. kɔmã sapɛl lə garsõ

18 la fi:j sapɛl maʀi

1. ɛskə la fi:j sapɛl maʀi

2. ki sapɛl maʀi

3. kɔmã sapɛl la fi:j

19

a] Marie is fifteen years old.

b] Albert is eleven years old.

c] Marie is fifteen years old, and Albert is eleven.

1. Is Marie fifteen ?

2. Marie is fifteen years old, isn't she ?

3. Who is fifteen years old ?

4. How old is Marie ?

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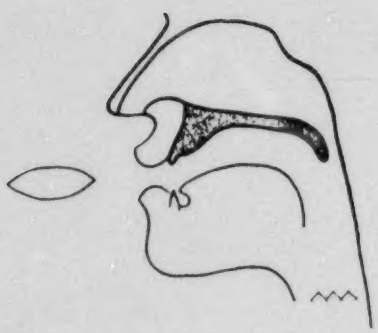
19



[ɛ̃]

MID FRONT SPREAD NASAL VOWEL. Essentially the same position of lips and tongue as for [ɛ] , but with the velum lowered, thus allowing voiced air to escape through the nose.

[kɛ̃:z] Note the lengthening of the nasal vowel, checked by the consonant [z]. This is an example of a general rule: a nasal vowel is lengthened under the stress when there is a following consonant sound (checking consonant).

a] maʀi a kɛ̃:z ã́

b] albɛ:ʀ a õ:z ã́

c] maʀi a kɛ̃:z ã́ , e albɛ:ʀ ã na ṍ:z

19 a

1. ɛskə maʀi a kɛ̃:z ã́

2. maʀi a kɛ̃:z ã́ , nɛspá

3. kí a kɛ̃:z ã́

4. kɛ́l a:ʒ maʀi a tɛ́l

5. Is Albert eleven years old ?

6. Albert is eleven, isn't he ?

7. Who is eleven years old ?

8. How old is Albert ?

9. Is Marie fifteen and Albert eleven ?

10. Marie is fifteen and Albert eleven, right ?

11. How old are Marie and Albert ?

20

a] They have two aunts.

b] and two uncles.

1. Do they have two aunts ?

2. Do they have two uncles ?

3. Do they have two aunts and two uncles ?

4. How many aunts do they have ?

5. How many uncles do they have ?

6. How many aunts and uncles do they have ?

21

a] One of the aunts is Aunt Pauline.

b] , the other is Aunt Claude.

c] ,[while the other is Aunt Claude.

1. Is one of the two aunts Aunt Pauline ?

2. Who is Aunt Pauline ?

3. What's the name of one of the two aunts ?

4. Is the other one Aunt Claude ?

5. What's the other one's name ?

6. One of the two aunts is Aunt Pauline, whereas the other is Aunt Claude, right ?

19 b

5. ɛs kalbɛ:ʀ a õ:z ã ?
6. albɛ:ʀ a õ:z ã, nɛspa ?
7. ki a õ:z ã ?
8. kɛl a:ʒ albɛ:ʀ a til ?

19 c

9. ɛskə maʀi a kɛ̃:z ã e albɛ:ʀ ã na õ:z ?
10. maʀi a kɛ̃:z ã e albɛ:ʀ ã na õ:z, nɛspa .
11. kɛl a:ʒ maʀi e albɛ:ʀ õ til.

20 a] il zõ dø tã:t
b] e dø zõ:kl.

1. ɛskil zõ dø tã:t
2. ɛskil zõ dø zõ:kl
3. ɛskil zõ dø tã:t e dø zõ:kl
4. kõbjɛ̃ də tã:t ɛskil zõ
5. kõbjɛ̃ dõ:kl ɛskil zõ
6. kõbjɛ̃ də tã:t e dõ:kl õ til

21 a] lyn də dø tã:t e tãt polin
b] lõ:tʀ e tãt klo:d
c] tãdi[s] kə lõ:tʀ e tãt klo:d

1. ɛskə lyn də dø tã:t e tãt polin
2. ki e tãt polin
3. kɔmã sapɛl lyn də dø tã:t
4. ɛskə lo:tʀ e tãt klo:d
5. kɔmã sapɛl lo:tʀ
6. lyn də dø tã:t e tãt polin tãdi kə lõ:tʀ e tãt klo:d, nɛspa

7. What are the names of the two aunts ?

22 Aunt Pauline is married to Uncle Mathieu.

1. Is Aunt Pauline married to Uncle Mathieu ?

2. Who is married to Uncle Mathieu ?

3. To whom is Aunt Pauline married ?

4. Aunt Pauline is married to Uncle Mathieu, isn't she ?

23 Mr. Mathieu Dupuis is Albert's and Marie's uncle.

1. Is Mr. Mathieu Dupuis the uncle of Albert and Marie ?

2. Mr. Mathieu Dupuis is the uncle of Albert and Marie, isn't he ?

3. Who is the uncle of Albert and Marie ?

4. Whose uncle is Mr. Mathieu Dupuis ?

5. What is Mr. Mathieu Dupuis ?

24 He is their uncle by marriage.

1. Is he their uncle by marriage ?

2. He is their uncle by marriage, isn't he ?

7. kɔ̀mɑ̃ sapɛl le dø tɑ̃:t

22 tɑ̃t polin e maʀje avɛk lɔ̃klə matjø

1. ɛskə tɑ̃t polin e maʀje avɛk lɔ̃klə matjø
2. ki e maʀje avɛk lɔ̃klə matjø
3. avɛk ki ɛskə tɑ̃t polin e maʀje
4. tɑ̃t polin e maʀje avɛk lɔ̃klə matjø, nɛspa

23 məsjø matjø dypyi e lɔ̃klə dalbɛ̃:ʀ e dmaʀi

1. ɛskə məsjø matjø dypyi e lɔ̃klə dalbɛ:ʀ e dmaʀi
2. məsjø matjø dypyi e lɔ̃klə dalbɛ:ʀ e dmaʀi , nɛspa
3. ki e lɔ̃klə dalbɛ:ʀ e dmaʀi
4. də ki ɛskə məsjø matjø dypyi e lɔ̃:klə
5. kɛskil e , məsjø matjø dypyi

24 se lœʀ ɔ̃:klə paʀ aljɑ̃:s

1. ɛskə se lœʀ ɔ̃:klə paʀ aljɑ̃:s
2. se lœʀ ɔ̃:klə paʀ aljɑ̃:s , nɛspa

25 The Dupuis family lives in Paris.

1. Does the Dupuis family live in Paris ?
2. The Dupuis live in Paris, don't they ?
3. Who lives in Paris ?
4. Where do the Dupuis live ?

26 a] The other uncle is Georges Bruneau.

b] of the two young people

1. Is the other uncle Georges Bruneau ?
2. Who is Georges Bruneau ?
3. Who is the other uncle ?
4. Is the other uncle of the two young people Georges Bruneau ?
5. Who is the other uncle of the two young people ?

27 He is called "Uncle Georges."

1. Do they call him "Uncle Georges ?"
2. They call him "Uncle Georges," don't they ?
3. What is he called ?

28 a] Mr. and Mrs. Bruneau live in Paris.

b] likewise in Paris.

25 le dypyi dmœ:ʀ a paʀi

1. ɛskə le dypyi dmœ:ʀ a paʀi
2. le dypyi dmœ:ʀ a paʀi, nɛspa
3. ki dmœ:ʀ a paʀi
4. u ɛskə le dypyi dmœ:ʀ

26

a] lo:tʀ õ:kl | | e ʒɔʀʒə bʀynɔ

b] | de dø ʒœn ʒã |

1. ɛskə lo:tʀ õ:kl e ʒɔʀʒə bʀynɔ
2. ki e ʒɔʀʒə bʀynɔ
3. ki e lo:tʀ õ:kl
4. ɛskə lo:tʀ õ:kl de dø ʒœn ʒã e ʒɔʀʒə bʀynɔ
5. ki e lo:tʀ õ:kl de dø ʒœn ʒã

27 õ lapɛl lõklə ʒɔʀʒ

1. ɛskõ lapɛl lõklə ʒɔʀʒ
2. õ lapɛl lõklə ʒɔʀʒ , nɛspa
3. kɔmã ɛskõ lapɛl

28

a] mesjø e madam bʀynɔ̃ dmœʀ a paʀi.

b] egalmã a paʀi.

1. Do Mr. and Mrs. Bruneau reside in Paris ?

2. Do Mr. and Mrs. Bruneau live in Paris too ?

3. Mr. and Mrs. Bruneau live in Paris, don't they ?

4. Who lives in Paris ?

5. Where do Mr. and Mrs. Bruneau live ?

6. Is it in Paris that Mr. and Mrs. Bruneau live ?

29

a] The uncles like their nephew Albert.

b] very much.

c] The two uncles and the two aunts like their nephew Albert very much.

d] The two uncles and the two aunts like their nephew Albert [and their niece Marie] very much.

1. Do the uncles like their nephew Albert ?

2. Do the uncles like their nephew Albert very much ?

3. Whom do the uncles like ?

4. Do the two uncles like their niece Marie ?

5. Do the two uncles like their niece Marie and their nephew Albert ?

6. Whom do the two uncles like ?

7. Whom do the two aunts like ?

8. Whom do the two uncles and the two aunts like very much ?

1. ɛskə məsjø ə madam bʀyno dmœʀ a paʀi

2. ɛskə məsjø ə madam bʀyno dmœʀ egalmã a paʀi

3. məsjø ə madam bʀyno dmœʀ a paʀi , nɛspa

4. ki dmœʀ a paʀi

5. u ɛskə məsjø ə madam bʀyno dmœʀ

6. ɛs a paʀi kə məsjø ə madam bʀyno dmœʀ

29

a] lə zõ:kl ɛm | | lœʀ nəvø albɛ:ʀ.
b] | boku |

c] lə dø zõkl ə lə dø tã:t ɛm boku lœʀ nəvø albɛ:ʀ.

d] [ə lœʀ njɛs maʀi.

29 a, b.

1. ɛskə lə zõkl ɛm lœʀ nəvø albɛ:ʀ

2. ɛskə lə zõkl ɛm boku lœʀ nəvø albɛʀ

3. ki ɛskil zɛm, lə zõ:kl

29 c, d.

4. ɛskə lə dø zõkl ɛm lœʀ njɛs maʀi [a...d]

5. ɛskə lə dø zõkl ɛm lœʀ njɛs maʀi ə lœʀ nəvø albɛ:ʀ

6. ki ɛskil zɛm, lə dø zõ:kl

7. ki ɛskɛl zɛm, lə dø tã:t

8. ki ɛskil zɛm boku, lə dø zõkl ə lə dø tã:t

30

a] In the summer

b] they go to the country.

c] where they have a house.

d] [where they have a magnificent house.

1. Do they go to the country ?

2. They go to the country, don't they ?

3. Where do they go ?

4. In the summer they go to the country, don't they ?

5. Do they go to the country in the summer ?

6. When do they go to the country ?

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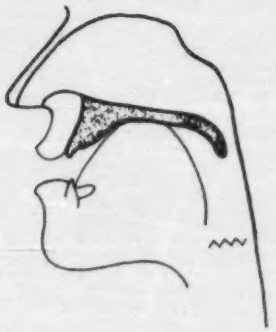
30

[ɲ]



VOICED PALATAL NASAL. This consonant articulation requires the tip of the tongue to touch the lower incisors, while the blade closes off the oral passage by making contact against the palate. All the voiced air escapes through the nose, causing nasal resonance.

[kã]

[paɲ] Be very careful not to nasalize the vowel of this syllable, in contrast with the vowel of the preceding syllable. Remember the test for nasality which was suggested before §2. (page 17)

a] ã neté

b] ˉ il võ ta la kãpaɲ.

c] ˈ u il zõ tyn mezõ.

d] maɲifik.

30 b.

1. ɛskil võ ta la kãpáɲ

2. il võ ta la kãpáɲ , nɛspá

3. ú ɛskil võ

30 a, b.

4. ã nete il võ ta la kãpáɲ , nɛspá

5. ɛskil võ ta la kãpāɲ ã neté

6. ká ɛskil võ ta la kãpáɲ

240

7. Do they have a magnificent house ?

8. What do they have ?

9. Do they go to the country where they have a magnificent house ?

10. In the summer they go to the country where they have a magnificent house, don't they ?

11. Do they have a magnificent house in the country ?

12. When do they go to the country ?

13. What do they have in the country ?

31

a] In the country they have a garden.

b] ,surrounded by a wall.

c] [made of stone .

1. They have a garden in the country, don't they ?

2. What do they have in the country ?

3. Where do they have a garden ?

4. Do they have a garden surrounded by a wall in the country ?

5. By what is the garden surrounded ?

6. In the country do they have a garden surrounded by a stone wall ?

7. In the country they have a garden surrounded by a stone wall, don't they ?

8. What do they have in the country ?

30 d.

7. ɛskil zõ tyn mezõ maɲifik

8. kɛskil zõ

30 a, b, c, d.

9. ɛskil võ ta la kãpaɲ u il zõ tyn mezõ maɲifik

10. ã nete il võ ta la kãpaɲ u il zõ tyn mezõ maɲifik, nɛspa

11. ɛskil zõ tyn mezõ maɲifik a la kãpaɲ

12. kã ɛskil võ ta la kãpaɲ

13. kɛskil zõ ta la kãpaɲ

31 a] a la kãpaɲ il zõ tœ ʒardɛ.

b] ãture dœ my:ʀ.

c] ã pjɛ:ʀ.

1. a la kãpaɲ il zõ tœ ʒardɛ , nɛspa

2. kɛskil zõ ta la kãpaɲ

3. u ɛskil zõ tœ ʒardɛ

4. a la kãpaɲ ɛskil zõ tœ ʒardɛ ãture dœ my:ʀ

5. də kwa lʒardɛ e til ãture

6. a la kãpaɲ ɛskil zõ tœ ʒardɛ ãture dœ my:ʀ ã pjɛ:ʀ

7. a la kãpaɲ il zõ tœ ʒardɛ ãture dœ my:ʀ ã pjɛ:ʀ, nɛspa

8. kɛskil zõ ta la kãpaɲ

32 a] On the windows of the house there are shutters.

b] painted green.

c] <u>dark</u> green.

1. There are shutters on the windows of the house, aren't there ?

2. Are there shutters on the windows of the house ?

3. What are there on the windows of the house ?

4. Where are there some shutters ?

5. On the windows of the house there are some shutters painted green, aren't there ?

6. On the windows of the house there are some shutters painted dark green, aren't there ?

7. Are there some shutters painted dark green on the house windows ?

8. What are there on the house windows ?

9. What color are the shutters of the house ?

32 a] o fnɛ:tʀø̀ de la mezõ̀ i lja de volé.

b] pɛ̃ ã́ vɛ:ʀ.

c] fõsé.

32 a.

1. o fnɛ:tʀ de la mezõ̀ i lja de volé, nɛspá
2. ɛski lja de vole o fnɛ:tʀ de la mezṍ
3. kɛ́ski lja o fnɛ:tʀe de la mezṍ
4. ú ɛski lja de volé

32 a, b, c.

5. o fnɛ:tʀe de la mezõ̀ i lja de vole pɛ̃ ã́ vɛ:ʀ, nɛspá
6. o fnɛ:tʀe de la mezõ̀ i lja de vole pɛ̃ ã́ vɛ:ʀ fõsé , nɛspá
7. ɛski lja de vole pɛ̃ ã́ vɛ:ʀ fõsé̀ o fnɛ:tʀe de la mezṍ
8. kɛ́ski lja o fnɛ:tʀe de la mezṍ
9. de kɛ́l kulœ:ʀ sṍ le vole de la mezṍ

French Spelling

16 a] Madame Laval a deux enfants.
b] , un garçon et une fille.

7. Qu'est-ce qu'elle a, Madame Laval ?

17 Le garçon s'appelle Albert.

3. Comment s'appelle le garçon ? Comment

18 La fille s'appelle Marie.

19 a] Marie a quinze ans.
b] Albert a onze ans.
c] Marie a quinze ans, et Albert en a onze.

4. Quel âge Marie a-t-elle ? Quel âge
11. Quel âge Marie et Albert ont-ils ?

20 a] Ils ont deux tantes
b] et deux oncles.

4. Combien de tantes est-ce qu'ils ont ? Combien de
5. Combien d'oncles est-ce qu'ils ont ?
6. Combien de tantes et d'oncles ont-ils ?

21 a] L'une des deux tantes est tante Pauline.
b] ,l'autre est tante Claude.
c] [tandis que l'autre est tante Claude.

22 Tante Pauline est mariée avec l'oncle Mathieu.

3. Avec qui est-ce que tante Pauline est mariée ? Avec qui

23 Monsieur Mathieu Dupuis est l'oncle d'Albert et de Marie.

4. De qui est-ce que Monsieur Mathieu Dupuis est l'oncle ? De qui
5. Qu'est-ce qu'il est, Monsieur Mathieu Dupuis ?

24 C'est leur oncle par alliance.

25 Les Dupuis demeurent à Paris.

3. Qui demeure à Paris ?

26 a] L'autre oncle est Georges Bruneau.
b] des deux jeunes gens

27 On l'appelle l'oncle Georges.

28 a] Monsieur et Madame Bruneau demeurent à Paris.
b] également à Paris.

6. Est-ce à Paris que Monsieur et Madame Bruneau demeurent ?

29 a] Les oncles aiment leur neveu Albert.
b] beaucoup
c] Les deux oncles et les deux tantes aiment beaucoup leur neveu Albert.
d] [et leur nièce Marie.

3. Qui est-ce qu'ils aiment, les oncles ?
7. Qui est-ce qu'elles aiment, les deux tantes ?

30 a] En été
b] ils vont à la campagne.
c] où ils ont une maison.
d] magnifique.

6. Quand est-ce qu'ils vont à la campagne ? Quand
8. Qu'est-ce qu'ils ont ?

31 a] À la campagne ils ont un jardin.
b] entouré d'un mur.
c] en pierre.

5. De quoi le jardin est-il entouré ? De quoi

32 a] Aux fenêtres de la maison il y a des volets.
b] peints en vert.
c] foncé.

8. Qu'est-ce qu'il y a aux fenêtres de la maison ?
9. De quelle couleur sont les volets de la maison ?

Marie has ...

1. a book.
2. a brother.
3. a notebook.
4. a professor. (a teacher).
5. a garden.
6. a fountain-pen.
7. a piece of chalk.
8. a sou. [1/20th of a franc]

What does Marie have ?

Marie a ...

1. un livre.
2. un frère.
3. un cahier.
4. un professeur.
5. un jardin.
6. un stylo. (stylographe)
7. un morceau de craie.
8. un sou.

Qu'est-ce qu'elle a, Marie ?

Marie has...

9. an uncle.
10. a friend. [It's a boy.]
11. a raincoat.
12. something that worries her.
13. a bird.

What does Marie have ?

Marie a ...

9. un oncle.
10. un ami.
11. un imperméable.
12. un ennui.
13. un oiseau.

Qu'est-ce qu'elle a, Marie ?